पं लालचन्द्र भगवान् गान्धी
के लिखदा पाल, बड़ौदा

श्रीसोमप्रभाचार्यविरचितः

कुमारपालप्रतिबोधः ।

KUMÂRAPÂLA-PRATIBODHA

OF

SOMAPRABHÂCHÂRYA

EDITED

WITH ENGLISH INTRODUCTION SAMSKRIT PRASTAVANÂ AND PARIŚISTA

BY

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" Kriparasakosha ' Satrunjaya tirthoddhâra prabandha
" Prachina Jaina Lekha Samgraha " etc etc)

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INTRODUCTION.[1]



स्तुमस्त्रिसन्ध्य प्रभुहेमसूरेरनन्यतुल्यामुपदेशशक्तिम् ।
अतीन्द्रियज्ञानविभूजितोऽपि य क्षोणिभर्तुर्व्यधितप्रबोधम् ॥
सत्त्वानुकपा न महीभुजा स्यादित्येष क्षुण्णो वितथ प्रवाद ।
जिनेन्द्रधर्मं प्रतिपद्य येन श्राव्य स केषा न कुमारपाल ॥—सोमप्रभाचार्य

Nature and Title of the Work—The work "*Kumarapala pratibodha*" contains a general description of the teachings in the Jain religion given from time to time by the Jain preceptor Hemáchárya to Kumarapala, the illustrious Chálukya king of Gujarát, and also of the manner in which, after getting these lessons, the King gradually got completely converted to Jainism The author has given the title of "*Jina Dharma pratibodha*" to this work, but we have preferred to retain to it the title of "*Kumarapala pratibodha*," for two reasons, first because that title is found mentioned in the colophon at the end of the work, and secondly because that title by itself carries to the general reader the idea of the subject matter of the work itself

The Mss material—The present edition of the work has been prepared from a palm leaf Ms [2] found in a Jain Bhandar at Patan, the ancient Capital of Gujarat and now a Taluka town in the Kadi Prant (District) of the Baroda State ruled by His Highness the Maharaja Gaekwad The Ms consists of two hundred and fifty five leaves Each leaf is 2 ft 7 inches long and only 2 inches broad, and on each side of it are written from three to five lines in Devanagari script in black ink Each line contains from 140 to 150 letters and has three divisions separated by spaces one inch long These spaces have holes (in the middle) through which pass strings to fasten together all the leaves This Ms was written at Cambay in Samvat 1458 (A D 1402) [3]

Palm leaf Mss of this Age and their Imperfections—As no other palm-leaf Ms written after this date has been found by me in any of the Jain Bhandars, I am led to infer that this is one of the last palm leaf Mss written in Gujarat, and, in fact, in Western and Northern India From the sources of Jain history it is found that the art of writing on palm leaf had begun to

1—Rendered into English from the original Gujaráti preface written by the editor—J S K

2—This palm leaf Ms , as also the other mentioned later on was procured by the ate Mr C D Dalal M A Sanskrit Librarian in the Central Library Baroda, from Sanghavi s Bhandar and Sanghavina Padano Bhandar respectively—J S K

3 This Ms has been noticed by Prof P Peterson in his A Fifth Report of Operations in Search of Sanskrit Mss in the Bombay Circle, 1892-95

decline from almost the beginning of the 14th century A. D., and palm was rapidly giving place to paper as a material of writing. At that time all the palm-leaf works in the vast Ms.-collections located in Patan, Cambay, Jesalmere and other places noted for such collections were being rapidly and simultaneously copied on paper. The oldest paper Mss. available at present all belong to this period. Similarly the latest palm-leaf Mss. to be found at present were written in that period and none written after that time is now available. This indicates that paper must have been introduced in these regions at that very time. At the time when the present manuscript was written, the practice of writing on palm-leaf was getting scarce and the scribes were on the verge of forgetting the art of writing on palm-leaf and also the art of preparing the special ink required for such writing. The caligraphy seen on this palm-leaf MS. is of a very inferior kind as compared to that seen on old palm-leaf MSS. The script of the present MS. is not so beautiful as that of the MSS. of the 12th and the 13th centuries, nor is the ink so excellent. The ink used for the present MS. is very thin and has are now disappeard from several places and lines after lines on several pages have become so obliterated as to make their deciphering all the more difficult. Compared to this the ink used on the palm-leaf MSS. of two to three hundred years before this period appears still to be brilliant and deep black. Nor is the purity of language, to be observed in the old palm-leaf MSS., preserved in this MS. The reason of this is that the scribes of old times were men possessing a general knowledge of Sanskrit and Prakrit languages; and even good many learned men of those times used to write their works themselves. Hence, as a rule, very few mistakes are to be seen in MSS. of those times. But at the time when the present MS. was written, the process of copying palm-leaf MSS. on paper having been commenced on a very large scale, there was no to be found a sufficiently large number of scribes, possessing good literary qualifications, able to cope with this work; hence only scribes of mediocre abilities who could merely do the mechanical work of transcribing letters were available for copying purposes. On this account these scribes committed good many mistakes in transcribing copies from old MSS., and it is on this very account that quite a large number of mistakes have crept in the present MS. of "*Kumárapâla-Pratibodha*". An idea of the literary qualifications of the Káyastha scribe, named Sheta, of this present manuscript can be got from the language of the colophon written by him giving the (Samvat) date etc. of the MS.

Another MS. of the Text Besides the above mentioned MS., another palm-leaf MS. belonging to the Bhandar of Sanghavi's Pádá in Patan, was also availed of in preparing the text of this work. This palm-leaf Ms. was older than the one mentioned before and was written in a more correct manner; but it was unfortunately very incomplete and broken. It contained

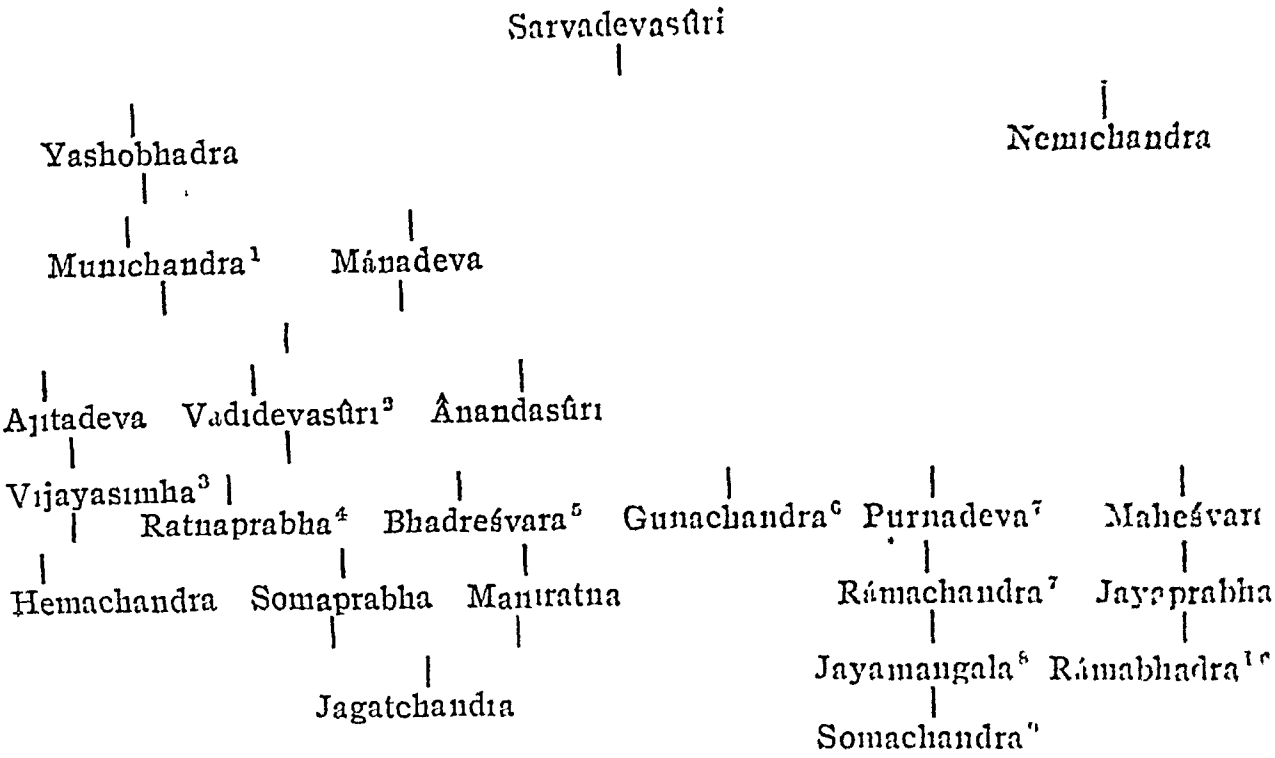
leaves from 51 to 305 (even of these some leaves are wanting here and there) and thus ended abruptly from the middle of the story of Pavananjaya on "*Deshavakasika*" vow given in the 4th chapter of the present work In size it was 2 ft 7 inches long and 2 inches broad and contained 3 to 5 lines on each page and each line contained from 105 to 120 letters

Difficulty in Editing—Thus, since no other complete Ms was available from any source and none is available as far as I know, I had to depend on the only one complete Ms mentioned above, and as this was full of mistakes my work of editing this work became all the more difficult

Account of Somaprabhácharya, the author of "*Kumarpala prati bodha*" —The author, Somaprabhácharya, is a well known Jain learned man He composed the present work in Samvat 1241 (or A D 1195), i e only 11 years after the death of King Kumárapála From this it is evident that he was a contemporary of King Kumárapala and his preceptor Hemachandra He composed this work while dwelling in the residence of the poet Siddhapála, son of the poet king Shree Shreepála, of Pragvát (Porwad) community, for the benefit of Harischandra and Shreedevi, son and daughter respectively of Shet Abhayakumára, son of Neminága, and it was heard from the beginning to the end by the three learned disciples of Hemachandra himself, by name, Mahendramuni, Wardhamána and Gunichandra Abhayakumára was, as is mentioned in this very work, the head of the charitable departments, like alms houses, etc , opened for the maintenance of helpless and disabled persons (vide pp 219 to 220) The poet king Shree Shreepala was one of the best poets of Gujarat and a greatly honoured and accepted brother of Siddharája Jayasimhadeva His son, Siddhapála, also, was a poet of the first rank and a beloved and bosom friend of King Kumarapála In connection with the family of this poet as I have written at great length elsewhere,[1] I need not reiterate the same in this place The poet Shreepala was a disciple of Devasûri, the most illustrious in the lineage of preceptors of Somaprabhácharya, hence it was but natural that this poet's family should entertain a special veneration for the circle of disciples of this earliest preceptor and that this circle of sages should regard with affection the poet's family The preceptors of Somaprabhácharya and other sages generally made their stay under the roof of the family house of this poet in Anahilpur His other great work, by name "*Sumatinatha charita*", was also composed by Somaprabhacharya while dwelling in this very house

The following is the genealogical tree of the lineal succession of the preceptors of Somaprabhácharya, as found in the *Prashasti* in the *Kumarapala Pratibodha* and some other works of different writers ,—

1 See my Introduction to the drama *Draupadi Swayamvara*" composed by the poet Vijayapála son of Siddhapala —Editor



All the names mentioned in this genealogical-tree are well-known in Jain history, and the various works composed by them have enriched Jain litera-

1. A well-known writer of commentaries and notes on works of Haribhadrachárya, such as "*Upadeshapáda*," "*Anekánta-Jayapatáká*," "*Lalitavistára*," "*Yogabindu*" and others.

2. Author of the great Jain work on logic by name "*Syádvádaratnákara*."

3. Dharmaságara Gani, in his own '*pattávali*' has called this Vijayasimha as the editor of the commentary—"*Vivekamanjarí*," a work of Bálachandra (cf. "श्रीविजयसिंहसूरिः विवेकमञ्जरीशुद्धिकृत्"). But this is a mistake. The editor of that commentary is not this Vijayasimhasûri but is one Vijayasena-sûri of Nágendra Gachha. (See Peterson's 3rd Report, page 103). A stone-inscription of this Vijayasimha has been discovered in the Jain temple at Árásana and is dated Samvat 1206, (See my book "*Prachîna-Jaina-Lekha-Sangraha*." (Inscription No. 289).

4. Ratnaprabha has composed the well-known work on logic, entitled "*Ratnákarávatáriká*, and his other works, like the "*Upadeshamálá-Vritti*", are also well-known.

5. Bhadreśvara was the principal co-adjutor with Vádîdevasûri, in composing the "*Syádvádaratnákara*." After his preceptor's death he was appointed the principal Acharya to his seat. Munibhadra-Sûri, the author of *Shántinátha-Mahákávya*, also belonged to his succession of pupils.

6. Gunachandra composed a small work on Grammar entitled "*Haimavibhrama*."

7. Mention is made of both this preceptor and his desciple in a stone-inscription at Jalore. (See "Prâchîna-Jaina-Lekha-Sangraha," Artical No. 352).

8. Author of the *Prashasti* on Cháchigadeva found on the Sundhá Hill (Márvár).

9 Author of the commentary on "*Vritta-Ratnákara*."

10. Author of the drama, "*Prabuddha-Rohineya*."

ture From this one can see of what learned, noble and literary men the poet's company was composed A brother disciple of Somaprabhacharya, by name Hemachandra, composed a *Dwisandhana* poem, entitled "*Nabheyanemi*,[1] and it was edited by the poet king Shree Shreepála himself Somaprabhá charya was succeeded to his religious seat by the famous Jagatchandrasuri, who is considered to be the founder of the ascetic assembly known by the name of Tapagachha According to the *Pattavalis* Somaprabhachárya ranks 43rd in the lineal succession from Mahavira

Other Works written by the Author—(1) Sumatinatha Charitra Besides the "*Kumarapala Pratibodha*", three other works of Somaprabha charya are available One of these is the "*Sumatinatha charitra*" It describes the life of Sumatinatha, the 5th Tirthankara of the Jain Religion Like *Kumarapala Pratibodha*, it is also written mainly in the Prakrit langu age and, like it, it also contains legends and stories explaining the tenets of Jainism It consists of verses numbering over nine thousand and a half Mss of this work were seen by me in the Jain Bhandars at Patan [3]

1—The following are some of the verses given in the *Prashasti* at the end of this poem —

भक्त श्रीमुनिचन्द्रसूरिसुगुरो श्रीमानदेवस्य च
श्रीमान् सोऽजितदेवसूरिरभवत् षड्दर्शनज्ञाम्बुधि ।
सद्य सस्कृतगद्यपद्यलहरीपूरेण यस्याप्रम
क्षिप्ता वादिपरम्परा तृणतुला धत्ते स्म दूरीकृता ॥
श्रीमानमूद्रिजयसूरिमुख्यशिष्यो
येन × × × स्मरस्य शरान् गृहीत्वा ।
कृत चतुर्भिरघ शरस्य नमने
विश्व तदेकविशिखेन वश च निन्ये ॥
श्रीहेमच द्रसूरिर्वभूव शिष्यस्तथापरस्तस्य ।
भवद्दतये तेन कृतो द्वि स धानप्रब धोऽयम् ॥
एकाहनिष्पन्नमहाप्रब ध श्रीसिद्धराजऋतिपतश्च यु ।
श्रीपालनामा कविचक्रवर्ती सुधीरिम शोधितवा प्रब धम् ॥

2 Vide J Klatt s Extracts from the "Historical Records of the Jains" Ind Ant", Vol XI, p 254

3 The *Prashasti* at the end of this Charitra is to a great extent like the one given in the present work —

चन्द्रार्कौ युग्मद्वगच्छनमसः कर्णावतसौ क्षिते
र्धुर्यौ धर्मेरथस्य सचमगतस्तत्वावलोके दृशौ ।
निर्वाणावसथस्य तोरणमहास्तम्भावभूतामुभा
वेक श्रीमुनिचन्द्रसूरिरपर श्रीमानदेवप्रभु ॥

(2) Sûktimuktávali Another work by this author is known as "*Sûkti-muktávali.*" It consists of hundred verses of a miscellaneous nature. It is sometimes known as "*Sinduraprakara*" because its first verse begins with the words: "सिन्दुरप्रकर" and very often it is also called by the name "*Soma-shataka*", because it consists of 'hundred' verses composed by Somaprabhá-chárya. This work is well-known among the Jains and is repeated by heart by many a man and woman of the Jain community. It is written after the style of Bhartrihari's "*Niti-Shataka* and contains short but pithy dis-quisitions on such subjects as, non-slaughter, truthfulness, non-stealing, purity, goodness etc. Its composition is very simple, interesting and easy of understanding. Some of the verses from this work are found quoted in the present work of "*Kumárapála-pratibodha.*

शिष्यस्तयोरजितदेव इति प्रसिद्धः
सूरिः समस्तगुणरत्ननिधिर्बभूव ।
प्रीतिं यदङ्घ्रिकमले मुनिभृङ्गराजि-
रास्वादितश्रुतरसा तरसा वचन्च ॥

श्रीदेवसूरिप्रमुखा बभूवुरन्येऽपि तत्पादपयोजहंसाः ।
येषामबाधारचितस्थितीनां नालीकमैत्रीसुदमाततान ॥

विशारदशिरोमणेरजितदेवसूरिप्रभो-
र्विनेयतिलकोऽभवद्विजयसिंहसूरिर्गुरुः ।
जगन्नयविजेतृभिर्विमलशीलवर्मावृत
व्यभेदि न कदाचन स्मरशरैरदीय मनः ॥

गुरोस्तस्य पदाम्भोजप्रसादान्मन्दधीरपि ।
श्रीमान्सोमप्रभाचार्यश्चरित्रं सुमतेर्व्यधात् ॥

प्राग्वाटान्वयसागरेन्दुरसमप्रज्ञः कृतज्ञः क्षमी
वाग्मी सूक्तिसुधानिधानमजनि श्रीपालनामा पुमान् ।
यं लोकोत्तरकाव्यरञ्जितमतिः साहित्यविद्यारतिः
श्रीसिद्धाधिपतिः कवीन्द्र इति च भ्रातेति च व्याहरत् ॥

सूनुस्तस्य कुमारपालनृपतिप्रीतेः पद धीमता-
मुत्तंसः कविचक्रमस्तकमणिः श्रीसिद्धपालोऽभवत् ।
य व्यालोक्य परोपकारकरुणासौजन्यसत्यक्षमा-
दाक्षिण्यैः कलितं कलौ कृतयुगारम्भो जनो मन्यते ॥

तस्य पौषधशालायां पुरेऽणहिलपाटके ।
निष्प्रत्यूहमिद प्रोक्तं पदार्थान्त (?).....॥

अनाभोगादिकिञ्चित्किमपि मतिवैकल्यवशत.
किमत्यौत्सुक्येन स्मृतिविरहदोषेण किमपि ।
मयोत्सूत्रं शास्त्रे यदिह किमपि प्रोक्तमखिलं
क्षमन्तां धीमन्तस्तदसमदयापूर्णहृदया: ॥

(3) Shatártha Kávya—Somaprabhácharya's third work is known by the name of "*Shatartha Kavya*" It gives full evidence of his unexcelled command over the Sanskrit language [1]

This work consists of only one verse in *Vasanta tilaka* metre, while it is explained in a hundred different ways From this work the auther was given the nickname of "Shatarthika" and is referred to by that appellation by many subsequent writers The auther has, by himself commenting on this one verse work, given its hundred explanations [2] At the beginning of its commentary he has written five verses, in which he has given an index to the hundred explanations intended by him In the beginning he has given the meanings of the 24 Tirthankaras of the Jain religion, then in the middle he has given the explanations of the Vedic deities, like Brahmá, Nárada, Vishnu and others and at the end he has brought out references to his contemporaries, like Vadi-devasûri and Hemachandracharya, the great religious preceptors of Jainism, Jayasimhadeva, Kumárapala, Ajayadeva and Mûlaraja, the four successive Chalukya kings of Gujarat, poet Siddhapála, best citizen of the time, and Amtadeva and Vijayasimha, his two precepters After this, at the extreme end he has elucidated reference to himself and in the final conclusion he has quoted a short *prashasti* in five verses written on himself by some disciple of his (See Appendix II)

According to this *prashasti*, Somaprabha in his ordinary life was a Vaishya of Pragvata (Porvád) section His father's name was Sarvadeva and that of his grand father was Jinadeva Jinadeva was a prime minister to some prince and was greatly respected in his own time Somaprabha had taken the initiation into Jain religion quite in his boyhood, and being exceptionally intelligent he had mastered all the lores and thus attained to the position of an "Acharya" (Precepter) He was wonderfully adept in logic, deeply learned in poetics and specially clever in delivering religions sermons

Chronological order of these Works —Thus including the "*Kumara pala pratibodha*," our author wrote four works Among these chronologically his "*Sumatinatha Charitra*" stands first and "*Sûkti Muktavali*" second In the "*Brihat Tippanika*," an old list to Jain works, it is mentioned that the "*Sumatinatha Charitra*" was composed in the reign of king Kumarapala As this work is also found mentioned at the end of the commentary on "*Shatartha Kavya*", it is plain that it was composed prior to the "*Shatartha*

1 See verses on pages 146, 197, 422

2 "सोमप्रभोमुनिपतिर्विदित शतार्थो"।—मुनिसुदरसूरिकृतगुर्वावली, also "तत शतार्थिक ख्यात श्रीसोमप्रभसूरिराट्।"—गुणरत्नसूरिकृतक्रियारत्नसमुच्चय

3 The original verse is as follows —

कल्पा सारसवितानहेरक्षमोदकान्तारखारणसमानजयाद्यदेव ।
धर्मार्थकामदमहोदयवीरधीरसोमप्रभाक्षरमागमसिद्धसूरे ॥

Kávya." It appears that the "*Shatártha-Kávya*" was composed between A. D. 1177 to 1179, because it refers to king Múlarája, who succeeded king Ajayadeva to the throne of Gujarat; and this Múlarája, known in history as "Bála Múlarája, reigned only for two years from A. D. 1177 to 1179. The "*Kumárapála-pratibodha*" seems to be the last work of our author.

Other unknown Works: Besides these four works, it is inferred that our author must have written some others, for in the work "*Shatártha-Kávya*", while giving explanation about the king Kumárapála in the commentary, he gives two verses, and makes the following remark regarding them–"पद्यद्वयोपन्यासः", that is, ("which we have already given elsewhere.") Now as these two verses are not to be found in any of his known four works, the inference is that they occur in some other work of his, which is not yet known to us.

Composition of Kumarapala-pratibodha: "*Kumárapála-pratibodha*" is mainly written by the author in the Prákrit language; but a few stories in the last chapter are written in Sanskrit and some portions are in Apabhramsha language as well. From this it is evident that our author was equally proficient in these three languages. The composition of the work is very simple and the language is quite plain and unsophisticated. Though the author is, as has been shown above, one of the best learned men and a first-class writer, yet there are no evidences of his special learning to be found in this work.

The Work well-known to subsequent Writers: "Jina Mandanagani, the author of "*Kumárapála-prabandha*", has taken several extracts[1] from the historical portion of this work, and Jayasimha-suri has, in his "*Kumárapála-Charitra*", made a faithful imitation of the style of composition of this work. This shows that the writers, posterior to our author, were well aware of this work.

The Work not important from Historical Standpoint Looking to the great extent of this work and the time of its composition, it would seem quite natural if readers interested in history felt curious to know from it such facts about the life of Kumárapála and Hemachandra as are unknown and unavailable from other sources; and it is with this very idea that the present editor undertook with great pleasure the work of editing this work. But after going through the whole work he was disappointed to find that no new fact was to be discovered in such a big work. On the contrary he has to admit that the history of these two great personages given in the present work is not only as much as, but is even less than, their history given in such smaller and later works, as the "*Hemachandra-prabandha*", a part of

1. See *Kumárapála-Prabandha*" edited by Muni Chaturavijayaji, pp. 10, 17, 58, 80, 90, 94, 95, 97, 106, 107, 111, etc.

the "*Prabhávaka Charitra*" and the "*Kumarapala Prabandha*", included in the "*Prabandha Chintamani*" It would therefore not be improper to remark that from the historical point of view the present work has no special importance to us

Importance of the Work as a Prakrit Work—But we have to admit its importance from the point of view of the necessity of publishing Prakrit literature on a larger scale In the first place Prakrit literature, that is published up to now, is of a very limited extent, and, in the second place, as the Bombay University has now added a special course of the Prakrit language, like that of the Pali, to its curricula of studies, the necessity of publishing works in the Prakrit language is felt all the greater Students therefore of this language would undoubtedly welcome the publication of such a great work at this time

Writing History not the Author's Object—Though it is quite natural that we should feel disappointed at not being able to find any special historical information in this work, yet we must remember that the author does not deserve any blame on that account Because in the very commencement of the work the author clearly disavows any intention of writing a full life story of Hemachandra and Kumarapala The author's object in composing this work is really not to write the history of Kumarapala and others, but to write a narrative, embodying the teachings of Jain religion with reference to these historical personages In this connection he makes the following remarks – "Although the life story of Kumarapala and Hemachandrácharya is very interesting from other points of view, I am only desirous of telling something in connection with the instruction in Jain religion alone Does any person, who, out of a tray full of various delicacies, eats only one particular thing that gratifies his special taste, deserve blame from any body ?"[1]

Summary of the Historical Portion in the Work—Whatever portion in this entire work has connection with history is summarised for the facilities of readers, in a separate Appendix, entitled "*Kumarapala Pratibodha Sanishepa*" On reading the Appendix, the reader will understand clearly the entire gist of this work

The short historical summary is as follows :—

King Kumarapála's Succession to the Throne—In Anahilpura Patan there formerly reigned King Múlarája of Chalukya dynasty He was succeded successively by Chamundarája, Vallabharája, known as "Jagaj-Zampana" ("World Raider"), Durlabharaja, Bhimaraja, Karnadeva, and Jayasimhdeva This Jayasimhdeva was succeeded by Kumarapála, the great-great-grandson of Bhimaraja (Bhimaraja had a son Kshemaraja, who had a son Devaprasáda, who again had a son Tribhuvanapala, who was father of Kumarapala) King

1, See page 8, Gatha 30, 31,

Kumárapála was very brave and valorous, patient and self-abnegating, very clever and liberal. He made conquests everywhere and established his reputation as a great and ideal ruler.

King's Longing to know the True Religion Once King Kumárapala called an assembly of his learned men and asked their advice regarding the best religion to be followed which would make one's life the most happy. These learned men being Brahmins naturally extolled the merits of the Vedic religion which consisted of sacrifices and ceremonial rituals. The King, knowing that sacrifices involved slaughter of animals, could not be convinced of the merits of this religion. This made him dissatisfied and increased his desire to know the true religion. Thereupon on one occasion one of his ministers, Báhada, by name, approached the king and requested him to listen to what he would tell him if the King really desired to know what the true religion was. The Minister Báhada then gave him the following information about Hemachandra-sûri, the Jain preceptor.

Account of Hemachandra's Early Life:- There was formerly a preceptor, by name Shri Datta-suri, belonging to the Gachhcha, called "Pûrṇatalla." Once while travelling he came to a place, called Rayṇapura, in Wágada country, where ruled at that time a king by name Yashobhadra. This king began to listen to religious discourses of Shri Datta-sûri. Datta-sûri after some time left that place and went elsewhere. Afterwards King Yashobhadra lost all attachment for worldly life, renounced the kingdom, and went in search of Datta-sûri. Datta-sûri was at that time in a place, called "Dinduáṇápura*". The king built there a large Jain temple by name "Chauvisa-Jináláya," and himself took holy orders and became a disciple of Datta-suri. Then he performed various austerities and made a deep study of the Shástras and finally attained the position of an "Áchárya", or preceptor, under the name of "Yashobhadra-sûri". Yashobhadra-suri went on touring in various places preaching religion to people At last having become old in age and decrepit in body he went to the "Ujjayanta-Tîrtha" (i. e. Girnâr), and there after observing a fasting-vow gave up his body. He had a disciple by name Pradyumna-sûri, who wrote a work entitled "*Thánaya-Pagarana*" (or "Sthánaka-Prakarana"). He again had a disciple Guṇasena-sûri by name and the latter had Devchandra-suri as his disciple, who wrote a commentary on "*Thánaya-Pagarana*" of Pradyumna-sûri and also wrote the work "*Shánti-Jina-Charitra.*"

This Devachandra, while travelling, once came to a place by name Dhandhuká. There a young brilliant boy named Changadeva, son of the parents Chachch and Cháhinî of the Modha Bania community, began to

* The auther, Somaprabháchárya, at this place remarks that that "Chauvisa-Jináláya" exists even to-day i. e. in his time at Dinduaṇápura.

come and listen to the preaching of Devachandra" Having become attached to Devachandra through his teachings the boy Changadeva became inclined to become the former's disciple and began to live and wander with Deva chandra Devachandra while wandering went to Cambay and there, through the maternal uncle of Changadev, by name Nemi, he persuaded the parents of Changadeva and initiated Changadeva into Jain religion and gave him the name of Somachand

Hemachandra as an Âcharya —This boy ascetic, who possessed almost a superhuman intellect, became master of all Shástras within a short time, and, as a reward of his learning his preceptor gave him the name of "Hemachandra" and raised him to the position of an "Achárya" (preceptor) Struck dumb with admiration for Hemachandra's learning, King Siddharaja Jayasimha became his great devotee and consulted him in each and every Shástric matter and was thoroughly satisfied Under the influence of his teaching, Siddharaja began to feel an attachment for Jain religion and in appreciation of the same he constructed a Jain temple, by name "Rayavihara", in Pátan and another, by name "Siddhavihára", at Siddhapur At Siddha raja's request Hemachandra wrote a work, called "Siddha Haima Vyákarana", a perfect masterpiece on grammar The King's attachment for Hema chandra grew so strong that he never felt happy until he listened to the nectar like teaching of Hemachandra

Hemachandra and Kumárapala —Having related the story of Hem chandra so far, the minister Báhada advised King Kumárapála that if he too desired to get the knowledge of true religion, he should approach Hemachandra with devotion Following his minister's advice Kumárapala began to listen to the preachings of Hemachandra

Hemachandra first began to preach to the King, by means of parables and legends, on the evil effects of animal slaughter, gambling, meat eating drink ing, prostitution, plundering, etc , and persuaded him to prohibit these in his kingdom by issuing royal decrees Then he gave him instruction regarding true God, true Guru and true religion as propounded in Jain religion and showed him the evils of accepting false gods, false gurus and false religion In this way King Kumarapala became gradually devoted to Jain religion and as a mark of his devotion he began to build Jain temples in various places First he built a grand temple, called "Kumara Vihara" in Pátan under the supervision of the minister Báhada and the two sons of Garga Sheth of Váyada family, by name, Sarva deva and Sámba Sheth In the central temple of this Vihára he placed a large image of Parshvanath in white marble and in the adjoining 24 temples, he placed images of the 24 Tirthankaras in gold, silver and brass metals After this Kumárapála built another temple, called "Tribhuvana Vihara"[1], still grander and very much higher, with 72

1 So called because it was built in memory of his father, King Tribhuvanapala

smaller temples round it for the different Tîrthankaras. The large cushion-shaped stone-caps on the spires and the vaselike finials that surmounted them were all built of gold; and in the central temple a very gigantic image in sapphire of the Tirthankara Neminátha was placed, with 72 images in brass of other Tirthankaras located in the smaller temples. Besides these, in Pátan alone Kumárapála built 24 Jain temples for 24 Tirthankaras, of which the temple of "Tri-Vihára" was prominent. Outside Pátan, in other places in his kingdom, he built so many Jain temples that their exact number cannot be ascertained. Of these, however, the great temple of Ajitanátha on the Tárangá Hill, built under the supervision of the Subedar Abhaya, son of Jasadeva, is worthy of mention.

King Kumárapála did not rest satisfied in showing his devotion to the Jain religion by thus building Jain temples alone, but like a devout follower of that religion he used to visit in person the Jain temples and worship the images therein. Further, in order to impress upon the people the greatness of that religion he used to celebrate with great èclat Jain festivals like "*ashtánhika*".

Kumárapála's Celebration of Jain Festivals: These festivals he used to celebrate every year in the famous temple of "Kumára-vihára" at Pátan in the months of Chaitra and Áshvina in the latter 8 days of the bright fort-night. On the last day of the festival, i. e. on the full-moon day, in the evening, a large chariot drawn by elephants, containing the image of Párshvanátha, used to go in procession through the town to the royal palace, accompanied by the King's officers and leading citizens. The King, having personally worshipped the image amidst dances and prayers of the people, the chariot rested for the night in the palace and departed next morning to a grand pavilion erected outside the palace-gate, attended by the King in person. After being again worshipped by the King, the chariot passed through the various lanes of the city resting at intervals in the special pavilions erected on the route and then returned to its own place. The King in this way not only himself celebrated the greatness of the Jain religion but issued orders to his tributary princes to celebrate it in a similar manner. The subordinate princes also built Viháras in their own cities.

Kumárapála's Pilgrimage to Saurashtra Temples: Once a group of Jain pilgrims, set out on a visit to Sauráshtra (Káthiáwád) temples, halted on their way at Pátan. Seeing them the King also thought of going on the same pilgrimage and, accompanied by Hemachandra and a large army and a large Jain congregation, he travelled to Sauráshtra and halted at Girinagar (Junágadh) situated at the foot of the hill Raivata (Girnar). But owing to bodily infirmity he could not ascend the hill, so he sent up his ministers to perform the worship. From there the whole party of pilgrims, including the King, proceeded to visit the temple of Rishabhadeva on the

Shatrunjaya hill This temple was before this visit kept in proper repairs by the minister Báhada by the orders of the King After this pilgrimage the King returned to his capital

Kumárapála Builds Steps over Girnár Hill —After his return the King, feeling sorry for not being able to ascend the Girnár hill, issued orders for constructing a flight of steps for ascending the hill, and at the suggestion of Siddhapala, the son of the poet king Shripala, he appointed Amra, son of Ranga, as the subedar of Saurashtra and entrusted this work to him

Kumárapála builds Charitable Institutions —Thereafter the King built an alms house (સદાવ્રત) for giving food and clothing to helpless and decrepit Jain devotees, and, in its vicinity, also built a monastery (પૌષધશાલા) for enabling religious minded persons to pass their time peacefully while performing their devotions The management of these charitable institutions was entrusted to sheth Abhaya kumára, son of Neminága For this proper choice of the person the king got praise from the poet Siddhapala

Kumarapála's Full Conversion to Jainism —Later on Hemachandra gave to the King detailed instruction regarding the Twelve Vows to be observed according to the Jain religion and placed before him the examples of Ánand and Kámadeva, the great Jains of ancient times, and also the example of his contemporary Chhaddua, a richest Jain living in Pátan The King accepted the initiation of these vows with great devotion and thus became fully converted to Jainism

Kumárapála's Daily Time-Table —After the King accepted the Jain religion he began to pass his daily life like a regular Jain devotee The following description of his daily time-table will be found interesting

Leaving his bed very early in the morning the king recited the sacred Jain Mantra of "Panchá Namaskára" (five salutations) and meditated on the adorable gods and gurus Thereafter, finishing his bath, etc he worshipped the Jina images in the household temple, and, if time permitted, proceeded on elephant to the Kumara vihara temple in company of his ministers After performing eight fold worship there he used to go to Hemachandra Having worshipped him and listened to his religious teaching he returned at midday to his palace Then he gave food and alms to mendicants and after sending food offerings to the Jain idols of his temple, he took his meal Meal over, he attended an assembly of learned men and discoursed with them on religious and philosophical topics Among these the poet Siddhapála was the principal party who always pleased the King by narrating a number of stories and episodes In the fourth *prahara* of the day (i e after three o'clock) the King took his seat on the throne in the royal court and attended to business of the State, heard appeals from people and passed judgments on

the same. Sometimes purely as a part of the royal duty, he attended wrestling matches, elephant-fights and such other pastimes.

After this he took his evening meals about 48 minufes before sun-set but ate only once on the 8th and 14th days of every fortnight. After dinner he worshipped with flowers in the household temples and made dancing girls wave lights before the deities. Worship over, he listened to musical concerts and to recitations sung by cháranas, etc. Passing the day in this way he retired for rest with a mind filled with renunciation.

Kumárapála's Great Faith in the "Namaskára-Mantra": The King always recited with great devotion the well-known Jain Mantra of "Namaskára" and he had so great a faith in its efficacy that he used to say that what he could not achieve by means of his army, he acheived through the mere recitation of that mantra. Through it even his enemies remained subdued to a Bania officer like Ambad; and not only civil wars and foreign invasions but even famines did not affect his kingdom through the power of this mantra-recitation.

Other Authorities on Kumárapála's Life: In this way the work *Kumárapála-Pratibodha* describes in brief the gist of the religious life of Kumárapála. More detailed information about King Kumárapála and his contemporaries, who are referred to in this work can be obtained from such older works as "*Prabhávaka-Charitra*," "*Prabhandha-Chintámani*," "*Kumárapála-Charitra*" of Jayasimha-sûri, "*Kumárapála-Charitra*" of Cháritra-sundara, "*Kumárapála-prabandha*" of Jinamandana, so also from such modern works as Forbe's *Rása-málá* and the "*Bombay Gazetteer*." It is therefore unnecessary to give those details here.

Historical Portion of this Work thoroughly Reliable: Although, as we have said before, a very limited historical information is to be obtained from this work, still we must admit that that limited information is thoroughly reliable and trustworthy. Because the author of this work was not only a contemporary of King Kumárapála but, as we know definitely from the account of the author given above, he also possessed a special intimate knowledge of his private life.

Three Writers Contemporary to Kumárapála: Information about the religious life of King Kumárapála is to be obtained from the writings of three contemporary writers. Among them the first is the King's own religious preceptor Hemachandra himself. He has given some brief account in this connection in his "*Kumárapála-charitra*" (*Prákrit Dvyáshraya*) and in his "*Mahávîra-charitra*." The description given in "*Kumárapála-charitra*" and that given in the present work, especially the description of the King's daily life agree completely. Second contemporary

writer is the poet Yasahpála, who has written a drama, entitled "*Moha parajaya*"[1] in which he writes about the spiritual life of the King This poet describes himself as a servant of King Ajayadeva, the successor of King Kumárapala, and is therefore evidently the contemporary of Kumara pala In "*Mohaparajaya*" the poet has given us a beautiful description of the prohibition ordered by Kumárapala in his kingdom of such acts as animal slaughter, meat eating, gambling, prostitution and the like The third contemporary writer is the present author, Somaprabháchárya himself As all these three writers are responsible and authoritative writers, there is very little room for doubts regarding what they have said From the definite infor mation supplied by these writers we understand that Kumárapála was a very religious Jain ruler, and that, having full faith in that religion, he did his best to carry out the doctrines and rules of conduct prescribed in it He made every endeavour to spread that religion and completely identified himself with the work of establishing its greatness He was upright by nature and liberal in thought, and although fully attached to Jain religion he never showed his displeasure towards other religions As an ideal ruler of his subjects, he paid equal respect to each religion Being personally of a noble character, he always loved virtue in others Under his rule people were perfectly happy and contented

प्रस्तावना ।

स्तुमस्त्रिमन्त्र्य प्रभुहेमसूरेरनन्यतुल्यामुपदेशशक्तिम् ।
अतीन्द्रियज्ञानविवर्जितोऽपि य क्षोणिमर्तुर्व्यधित प्रबोधम् ॥
सत्त्वानुकम्पा न महीभुजा स्यादित्येष श्लक्ष्णो वितथ प्रवाद ।
जिनेन्द्रधर्मं प्रतिपद्य येन, श्रा ४ स कथा न कुमारपाल ॥

सोमप्रभाचार्य ।

अस्मिन् खलु प्रस्तूयमाने कुमारपालप्रतिबोधनामके ग्रन्थसन्दर्भे, सुविश्रुतनामधेयेन जैनश्वेताम्बराचार्येण हेमचन्द्रेण, गुर्जरदेशीयचौलुक्यवशोद्भवस्य कुमारपालनाम्नः सुप्रसिद्धनृपस्य जैनधर्मतत्त्वावबोधनाय, समये समये विविधाख्यानकद्वारेण यः सद्बोधः समुपदिष्ट', तथा य च सद्बोध श्रुत्वा, येन क्रमेण कुमारपालनृपेण शनैः शनैः सम्पूर्णतया जैनधर्मः स्वीकृतः, तद्विषयक कियद्वर्णन ग्रथितमस्ति ।

यद्यपि ग्रन्थकारेणास्य ग्रन्थस्य 'जिनधर्मप्रतिबोधे' इत्येवरूप नाम सर्वत्र समुल्लिखित सन्दृश्यते, परन्तु, ग्रन्थान्तस्थिते पुष्पिकालेखे 'कुमारपालप्रतिबोधः' एतादृशो नाम्नः समुपलब्धत्वात्, तथा ग्रन्थग्रथितविषयस्य नामनिर्देशेनैव वाचकजनाना परिचयमापणहेतो. 'कुमारपालप्रतिबोध' स्वरूपेण सार्थकेन नाम्नैवास्य ग्र यस्याङ्कनमुचितमवधारितमस्माभि ।

अस्य ग्रन्थस्य सशोधन सपादन च, गुर्जरराष्ट्रस्य प्राचीनराजधानीतया सुप्रसिद्धस्याणहिलपुरनाम्नः पत्तनस्थैकस्मिन् जैनचित्तकोशे समाप्यमाणस्य सुरक्षितयैकस्यैव ताडपत्रात्मकादर्शस्याधारेण कृतमस्ति । तदादर्शे २५५ संख्याकानि पत्राणि, प्रतिपृष्ठ १० सख्याकाः पङ्क्तयः, प्रतिपक्ति १४०-१५० परिमिता वर्णा विद्यन्ते । अयमादर्शः यथा च प्रान्तलिखितपुष्पिकालेखानुसारेण स्पष्ट ज्ञायते—"सवत् १४५८ वर्षे द्वितीयभाद्रपदशुदि ४ तिथौ शुक्रदिने श्रीस्तम्भतीर्थे वृद्धपौषधशालाया भट्टारकश्रीजयतिलकसूरीणा सुपदेशेन कायस्थज्ञातीय मह मल्लिकसुतपेता"—नामधेयेन लिपिकृतः । प्रायस्ताडपत्रात्मकेषु पुस्तकसमूहेषु, इद पुस्तकमपश्चिम प्रतिभात्यस्माकम् । यतः, एतस्मात् पुस्तकादर्वाचीन नान्यत्पुस्तकमस्माक दृष्टिपथमायातम् कर्णगोचरीभूत वा कुत्रापि जैनग्रन्थागारे ।

एकमपरमपि ताडपत्रमस्य ग्रन्थस्य, पत्तनस्थादपरस्माद् ग्रथागारादासादितमस्माभि', परन्तु तदतीव त्रुटितमाधन्तरहित च । अतोऽत्र तन्नोल्लेखयोग्या विशेषतामाव-

१ 'जि धम्मपडिबोहे समत्तियो प मपत्थावो ।' पृष्ठ ११८ 'जिनधर्मप्रतिबोध क्षुल्लोऽप गुर्जरेश्वरे ।' पृ ४७८

हति । तथापीदं निवेदनीयं, यत् तदुपरिष्टात्ताडपत्राद् विशेषशुद्धं प्राचीनतरं च । यावदस्माभिर्शातुं शक्यते, अस्य ग्रन्थस्य संपूर्णरूपेण स एक एवोपरि निर्दिष्ट आदर्शः संप्राप्यः सांप्रतं सर्वसंसारे । तस्य ह्यशुद्धबहुलत्वात्, क्वापि क्वापि नष्टभ्रष्टपाठत्वाच्च सविशेष आयास सञ्जातोऽस्माकमस्मिन् संस्करणकरणे । अतो यत्र क्वचन या काचित् संशोधनाशुद्धिर्विदुषां नयनपथमवतरेत्, सा संशोधनीया सहृदयैर्विद्वद्वरैरिति ।

ग्रन्थस्यास्य विधाता त्रयोदशशताब्दीवर्ती सोमप्रभसूरिनामैकः सुप्रसिद्धजैनाचार्यः । तेनायं ग्रन्थो वैक्रमे १२४१ वर्षे—अर्थात् यशश्शेषे कुमारपालनरेश एकादशवर्षानन्तरमेव विनिर्मितः । एतेनेदं स्पष्टमेव यदयं ग्रन्थकारः आचार्यहेमचन्द्र—कुमारपालनृपयोः कियन्तं कालं यावत् समसमयवर्तित्वेन विद्यमान आसीत् ।

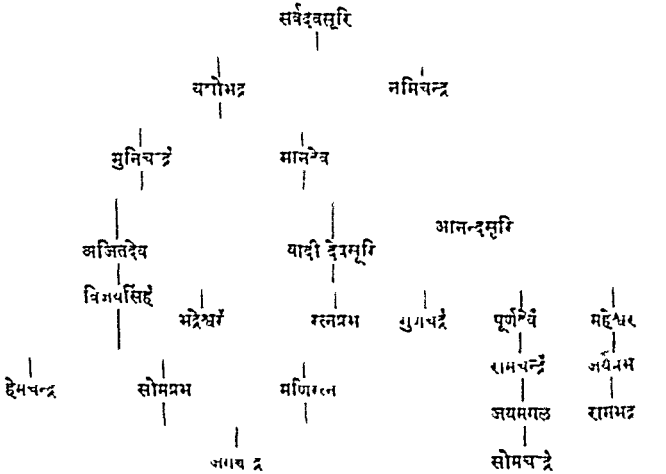
ग्रन्थकारेणायं ग्रन्थो मुख्यतया श्रेष्ठिमुख्य-श्रावक-अभयकुमारतनूजानां हरिश्चन्द्रादि-श्रीदेवी-प्रभृतीनां प्रीत्यर्थं निरमायि । तैर्हि अस्य ग्रन्थस्य भूयिष्ठानि पुस्तकानि लेखयित्वा नैकेषु ग्रन्थागारेषु, विद्वद्वरयतिवर्गेभ्यश्च, उपदीकृतानि । अयमभयकुमारश्रेष्ठी, अस्यैव ग्रन्थस्योल्लेखानुसारेण (पृ. २१९—२०) कुमारपालस्थापितस्यानाथासमर्थजनपोषकस्य सत्रागारस्य, अन्येषां च तादृशां धर्मादायजीविनां कार्यविभागानामधिष्ठाताऽऽसीत् ।

यस्य गृहस्थस्य वसतौ (जैनमन्दिरे, उपाश्रये वा) उषित्वा ग्रन्थकारेणायं ग्रन्थः समाप्तिं नीतः, स कविसिद्धपालः कुमारपालनृपस्य परमप्रीतिपात्रं मित्रमासीत् । तत्पिता कविचक्रवर्ती श्रीपालो गुर्जरराष्ट्रस्य तत्कालीनो महाकविः श्रेष्ठनागरिकश्चाभूत् । चौलुक्यचक्रवर्ती जयसिंहदेवस्तं 'कवीन्द्रः' इत्येवंरूपां राजमानोपलक्षिकां महतीं पदवीं प्रदत्तवान्, तथा 'भ्राता' सदृशेन सौहार्दपूर्णेन सम्बोधनेन च सम्बोधितवान् । अयं हि कविवरः सोमप्रभाचार्यस्य गुरुवृद्धानां वादिदेवसूरिप्रभृतीनां परमभक्त आसीत्; ततस्तदीयं निखिलं कुटुम्बं तस्मिन् देवसूरिसाधुसमुदाये भक्तिभवणं भवेत्, स च समुदायोऽपि तस्मिन् कविकुटुम्बे धर्मस्नेहस्निग्धः स्यात्, इति स्वाभाविकमेव । अनेनैव कारणेन सोमप्रभाचार्यादय एतत्समुदायवर्तियतयोऽणहिलपुरे बहुलतयाऽस्यैव कविकुटुम्बस्य वसतिगृहे निवासं कुर्वन्तो विज्ञायन्ते स्म । प्रकृतग्रन्थकारः स्वनिर्मितं सुमतिनाथचरित्राभिधमपरमपि विशालं ग्रन्थं तत्रैव स्थाने संस्थाय समाप्तिं नीतवान् । तथैव हेमचन्द्राभिधानेन सोमप्रभाचार्यगुरुसहोदरेण कविवरेण स्वकृतं नाभेयनेमिद्विसन्धाननामकं काव्यमपि प्रायस्तत्रैव सम्पूर्णतां प्रापितं स्यात्। यतस्तस्य संशोधनं कविचक्रवर्तिश्रीपालेन स्वयमकारि, इत्युल्लेखस्तत्काव्यप्रान्ते[1] स्पष्टं प्राप्यते ।

१ एतत्काव्यप्रान्तगता प्रशस्तिर्यथा

भक्तःश्रीमुनिचन्द्रसूरिगुरोः श्रीमानदेवस्य च श्रीमान् सोऽजितदेवसूरिरभवत् षट्तर्कदुग्धाम्बुधिः ।

प्रस्तुतग्रन्थकारलेखानाम्, इतरग्रन्थकृल्लेखानां चानुसन्धानेन सोमप्रभाचार्यस्य गुर्वादिपरम्परासम्बन्धप्रकाशको वंशवृक्ष एतादृशः—



एतद्वृक्षगतानां कतिपयपण्डितानां संक्षिप्त परिचयो यथा—

१ 'मुनिचन्द्रसूरि—स च भगवान् यावज्जीवं सौवीरपायी, प्रत्याख्यातसर्वविकृतिकः श्रीहरिभद्रसूरिकृतानेकान्तजयपताकाद्यनेकग्रन्थानां पञ्जिकादिविधानेन तार्किकशिरोमणितया ख्याति भाक्। अनेन चाऽऽनन्दसूरिप्रभृतयोऽनेके निजवान्धवाः प्रव्राज्य सूरीकृताः। अय च सूरिः श्रीनेमिचन्द्रसूरिगुरुभ्रातृश्रीविनयचन्द्रोपाध्यायस्य शिष्यं श्रीनेमिचन्द्रसूरिभिरेव गणनायकतया स्थापितं। अस्य विक्रमतः लाद् ११७८ मितऽब्दे स्वर्गमनमभूत्।'

२ वादिदेवसूरिभिः श्रीमद्गणहिल्लपुरपत्तने जयसिंहदेवराजस्य राजसभायां दिगम्बरचन्द्रकीर्तिन कुमुदचन्द्राचार्यो वादे निर्जितः श्वेतपत्तने दिगम्बरप्रवेशो निवारितः। तथा वि १२०४ वर्षे

सत्यं सप्ततयप्रवाहहरीभूतं यस्य प्रभाऽग्निशिखा वादिपरम्परा तृणतुलां धत्ते स्म दूरीकृता ॥
श्रीमानभूद् विजयसिंहसुरिः शिष्यो येन × × × स्वस्तस्य जगतः पुरीयमभवत्।
क्षुण्णं चतुर्भिरनघं त्रिभवप्रसिद्धं तद्वः प्रशिष्टिरतेन वशं च निन्ये ॥
श्रीहेमचन्द्रसूरिवरभूत शिष्यस्तयापरस्तस्य। भवहतये तेन कृतो द्विसन्धानप्रबन्धोऽयम् ॥
परेऽहनि पत्तनमहाप्रबन्धे च श्रीसिद्धराजप्रतिपत्तये यु ।
श्रीपालनामा कविचक्रवर्ती सुधीरिमं शोधितवान् प्रबन्धम् ॥

फलवर्द्धिग्रामे चैत्य-बिम्बयोः प्रतिष्ठा कृता । तथा आरासणे च श्रीनेमिनाथप्रतिष्ठा कृता । चतुरशीतिसहस्रप्रमाणः स्याद्वादरत्नाकरनामा प्रमाणग्रन्थः कृतः ।

३ विजयसिंहसम्बन्धी वैक्रमीयः १२०६ वर्षीय एकः शिलालेख आरासणतीर्थस्थजैनमन्दिरे सन्तिष्ठते (–द्रष्टव्यो मत्संगृहीतः प्राचीनजैनलेखसंग्रहः; लेखाङ्कः २८९)।–धर्मसागरगणी निजपट्टावल्यामिमं विजयसिंहसूरिं बालचन्द्ररचित–विवेकमञ्जरीनाम्नो ग्रन्थस्य शोधकत्वेन निर्दिदेश । तच्चिन्त्यम् । यतो नायं विजयसिंहः तद्ग्रन्थसंशोधकः, किन्तु नागेन्द्रगच्छीयो विजयसेननामा अपरः कश्चित्सूरिः तत्संशोधनं कृतवान् ।–द्रष्टव्यः पिटर्सनपण्डितविवृतः तृतीयरिपोर्टनामकः प्रबन्धः, पृ. १०३ ।

४ भद्रेश्वरसूरिणा स्वगुरुश्रीवादिदेवसूरीणां स्याद्वादरत्नाकरविरचनासमये प्रभूतं साहाय्यं समर्पितम् । तथा तेषां गुरूणां स्वर्गमनानन्तरमनेनैव विदुषा तत्पट्टोऽलंकृतः । श्रीशान्तिनाथमहाकाव्यप्रणेता मुनिभद्रसूरिरपि अस्यैव सूरेः सन्तानीयोऽभवत् ।

५ रत्नप्रभसूरिणा रत्नाकरावतारिकानामा सुज्ञातस्तर्कग्रन्थः प्रणीतः । उपदेशमालावृत्तिप्रभृतयोऽपरेऽपि प्रसिद्धा ग्रन्थास्तत्कृता उपलभ्यन्ते ।

६ गुणचन्द्रेण हैमविभ्रमनामैको व्याकरणविषयो लघुरपि सोपयोगी ग्रन्थः प्राणायि ।

७ पूर्णदेव–रामचन्द्रनामानौ गुरुशिष्यौ जावालिपुर (जालोर) समीपस्थसुवर्णगिरिपर्वतवर्तिजैनमन्दिरगत एकस्मिन् शिलालेखे व्यावर्णितौ स्तः । द्र० प्राचीनजैनलेखसंग्रहः, ले. ३५२ ।

८ जयमङ्गलसूरिणा मरुदेशस्थसुंधानामकपर्वतवर्तिनी चाचिगदेवसत्का प्रशस्तिर्निर्मिता ।

९ सोमचन्द्रसूरिः वृत्तरत्नाकरनामकसुप्रसिद्धच्छन्दोग्रन्थस्य सुबोधिनीं वृत्तिं विहितवान् ।

१० रामभद्रविदुषा प्रबुद्धरौहिणेयाभिधानं विविधस्निग्धरसवैदग्ध्यनिधानं नाटकं विरचितमस्ति ।

११ जगच्चन्द्रसूरिः–क्रियाशिथिलमुनिसमुदायं ज्ञात्वा गुर्वाज्ञया वैराग्यरसैकसमुद्रं चैत्रवालीयदेवभद्रोपाध्यायं सहायमादाय क्रियोद्धारमकार्षीत् । ततश्च तस्य क्रियायामौच्याद् 'हीरला जगच्चन्द्रसूरिः' इति ख्यातिर्बभूव । तथा यो यावज्जीवं आचाम्लतपोऽभिग्रहात् द्वादशवर्षैस्तपाविरुदमाप्तवान् ।]

अयं हि सोमप्रभाचार्यस्तपागणनाम्नः सुप्रसिद्धगच्छस्य मूलपट्टपरंपरायामेकः पट्टधर आचार्यो बभूव । तेनास्य सुगृहीतं नामधेयं सर्वेषु तपागच्छीयगुर्वावलिप्रबन्धेषु नियमेन संप्राप्यते । अत एतदुक्तं भवति–जैन साहित्याभिज्ञानां पण्डितानामयं सूरिर्न सुज्ञातनामेति न । गुर्वावल्यादिप्रबन्धानामुल्लेखानुसारेण श्रीमहावीरपट्टपरंपरायां चत्वारिंशे पट्टे प्रतिष्ठित एषः सूरिरिति ।

सोमप्रभाचार्यकृता ग्रन्थाः ।

प्रस्तुतकुमारपालप्रतिबोधग्रन्थव्यतिरिक्ताः सोमप्रभाचार्यकृता अन्ये त्रयो ग्रन्थाः संप्राप्यन्ते साम्प्रतम् । तेषु सुमतिनाथचरित्रनामकः प्रथमोल्लेखयोग्यः । अस्मिंश्चरित्रे सुमतिनाथनाम्नः पञ्चमजिनवरस्य पौराणिकं चरितं निर्वर्णितमस्ति । चरित्रं चेदं प्रायः सार्द्धन-

वसहस्रश्लोकप्रमाण प्राकृतभाषामयम् । अस्मिन्नपि ग्रन्थे कुमारपालप्रतिबोधसमाना जैनधर्मतत्त्वप्रबोधनप्रयोना बहव्यः पुराणकथाः कल्पिताः सन्ति । अस्य ग्रन्थस्य रचनाऽपि कुमारपालप्रतिबोधवत्—यथा चायस्ताद्विज्ञापितमस्माभिः—अणहिल्लपुरपत्तनस्थश्रीसिद्धपालकवित्वसतायेव समाप्तिं प्राप्तः । ग्रन्थान्ते यद्यपि रचनासमयो नोपलभ्यते स्पष्टोल्लिखितस्तथापि पूर्वापरानुसन्धानेन ज्ञायते यत् सा हि प्रथमा कृतिरस्य सूरिवरस्य । पत्तनस्थे कस्मिंश्चित्कोशे दृष्टचरोऽस्माकमेको हस्तलेखोऽस्य चरित्रस्येति ।

द्वितीयो ग्रन्थ एकशतपद्यप्रमाण सूक्तिमुक्तावलिप्रकरणम् । अस्य प्रकरणग्रन्थस्य प्रथमपद्यस्य 'सिन्दूरप्रकर' इत्येवशब्दैः प्रारब्धत्वात् ' सिन्दूरप्रकर' इति नाम्ना, तथैव सोमप्रभाचार्यकृतत्वेन शतपद्यप्रमाणत्वेन च ' सोमशतक ' इति नाम्नाऽप्ययं ग्रन्थः प्रसिद्धः प्रतिभाति । अस्मिन् ग्रन्थे भर्तृहरिनिर्मितवैराग्यशतकशैल्या अहिंसा सत्य-अस्तेयशील-सौजन्य-क्षमा त्याग वैराग्यादयो विविध विषया सक्षेपेण किन्तु सरलेन सरसेन च बन्धेन निबद्धा आसते । हृदयङ्गमभावभरितत्वेन कोमलपदावलिपुरितत्वेन चायं ग्रन्थो न केवल श्वेताम्बरजैनसम्प्रदाय एव जनप्रियो जातोऽस्ति, अपि तु दिगम्बरजैनसम्प्रदायेऽपि तथैव प्राप्तसत्कार प्रतीतोऽस्ति । अनयोरुभयोर्जैनसम्प्रदाययोर्मध्येऽनेकेषा विदुषामितरेषा च कण्ठे कण्ठालङ्कारवद् विराजतेऽद्याप्यय ग्रन्थ । प्रस्तुत-कुमारपालप्रतिबोधेऽपि प्रस-

१ पत्तन यद्यप्यस्तिपुरि प्राग्य कुमारपालप्रतिबोधप्रशस्तिसमानेव । तथा हि—
च नार्नो गुरुरुद्भासत्त कणावतनो क्षितिपुर्यो धमरुपस्य सदनमतस्तपसाऽपि दृशौ ।
त्रिवि नवसस्य तोरणमहत्तम्भवदभूतसभरवर श्रीसुनिय द्रसूरिरसर श्रीमानदेवप्रभु ।
विख्यस्तयोरजितदेव इति प्रसिद्ध सूरि समग्रगुणरत्ननिधिबभूव ।
दृष्टि प्रीतिं यदङ्गिरमणे सुनिभद्रकराजिरास्वान्तिदुतरसा तरसा वश च ॥ २
श्रीदेवसूरिनगर । बभुवु ये पि तत्पा पयोजहसा ।
२ येषामाधारविनुस्थितीना नालीकमेश्री मुखमातनान ॥ ३
विनादेवसिरोमणेरजितदेवनरिप्रभोविनयतिल्लोऽभवत् विनयसिंहसूरिगुरु ।
जगन्नयविनेतृभिर्विभवशालिभिर्नायत व्यभेदि न प चन स्मरनरेषदीय मन ॥ ४
गुरोस्तस्य प तस्मोनप्रसादा न वीरपि । श्रीमान् सोमप्रभाचार्यसूरिष्ठ समतेऽभवाद् ॥ ५
प्रा बाद्य वयसागरे दुरसमप्र कृतज्ञ लक्ष्मी वाग्मी सूक्ति सुधानिधानमनने श्रीपाट नामा पुमान् ।
य लोकोत्तरका परज्ञितमति साहित्यविद्याविति श्रीसिद्धाधिपति क्षी न इति च ख्यातेति च ख्यातत्
सूक्तस्तस्य कुमारपालनृपतिप्रीते पद घोमता तस्त स्वचित्तमस्त मणि श्रीसिद्धपालोऽभवत् ।
य चालोक्य परोपकार रु ा सौजन्य सत्यशमादिभिर्विये कलि कलौ कृतयुगारम्भो जनैम यते ॥
तस्य पौषशताधा दुरहित पादवे । निष्पन्नमिद प्रोक्त पराधात्त ॥
अनाभोगाद् विद्धि क्रियि मतिविरल्पत्वत क्रियल्पोत्सर्गेण स्मृतिविरहदोषेण क्रियपि ।
मयोत्सृष्ट ग्राह्ये यदिह क्रियपि प्रोक्तमखिल क्षम तद् धीम तत्त समदयाधू ह धा ॥

वशादनेकेषु स्थलेषु प्राप्यन्ते ग्रन्थकारेणास्य ग्रथितानि कतिपयानि पद्यजातान्यस्य जनप्रियस्य प्रबन्धस्येति[1] ।

तृतीयो ग्रन्थः शतार्थकाव्यं नाम । अयं ग्रन्थः सोमप्रभाचार्यस्य संस्कृतभाषाज्ञानविषयकमनुपमं पाण्डित्यं प्रकटयति । इदं काव्यं केवलं

'कल्याणसारस्वितानहरेक्षमोह कान्तारवारणसमानजयाभ्यदेव ।
धर्मार्थकामदमहोदयवीरधीर सोमप्रभावपरमागमसिद्धसूरे ॥'

इत्येवंरूपमेकपद्यात्मकमेवास्ति ! परन्तु, अस्यैकस्यैव वसन्ततिलकावृत्तस्य शतसंख्याकैर्भिन्नभिन्नैरर्थैर्विलक्षणं विवरणं कृत्वा, इममेकं पद्यात्मकं क्षुद्रकाव्यमपि शतपद्यप्रमाणस्वरूपां खण्डकाव्ययोग्यप्रतिष्ठां प्रापितवान् स महामतिः सूरिसुकृती । अनेनैव प्रगल्भेन कविकर्मणाऽयं सूरिर्विद्वत्समाजे 'शतार्थिकः' इत्येतेन पाण्डित्यसूचकेन विरुदेन प्रसिद्धो जातः । यथा च

'सोमप्रभो मुनिपतिर्विदितः शतार्थी ।'

- मुनिसुन्दरसूरिरचितगुर्वावल्याम् ।

'ततः शतार्थिकः ख्यातः श्रीसोमप्रभसूरिराट् ।'

- गुणरत्नसूरिकृतक्रियारत्नसमुच्चये ।

एतत्काव्यान्तर्गतान् स्वविवक्षितान् शतमर्थान् प्रकटीकर्तुं स्वयमेव ग्रन्थकारेणैका स्पष्टा व्याख्या विहिता । अस्यां व्याख्यायामादौ पञ्चभिः श्लोकैर्वक्ष्यमाणार्थजातस्यानुक्रमणिका आवेदिता अस्ति, अन्ते च शिष्यमुखव्याजमालम्ब्य पञ्चभिः पद्यैः स्वीया प्रशस्तिरपि संसूचिताऽस्ति । एतत्प्रशस्त्यनुसारेण विज्ञायते यत् ग्रन्थकारो ग्रहस्थावस्थायां प्राग्वाटजातीयो वैश्योऽभूत् । तस्य पितुर्नाम 'सर्वदेवः,' पितामहस्य च 'जिनदेवः' आसीत् । जिनदेवः स्वसमय एको लब्धप्रतिष्ठः श्रावकः, कस्यचिद् राज्ञो महामात्यश्चास्ति स्म । सोमप्रभेण कौमार एव जैनी दीक्षा स्वीकृता । असाधारणबुद्धिबलात् स्वल्पेनैव कालेन सर्वशास्त्रे निपुणत्वं समासाद्य प्रायः सुमध्यम एव वयसि स आचार्यपदसदृशं सर्वोत्तमं पदं संप्राप्तवान् । अस्मिन् शतार्थदृत्तव्याख्यान आदिभागे चतुर्विंशतिजिन-सिद्ध-सूरि-उपाध्याय-मुनि-पुण्डरीक-गौतम-सुधर्म-पञ्चव्रती-समय-श्रुतदेवी-पुरुषार्थ-विधि-नारद-देवविष्णु-बलभद्र-श्रीप्रद्युम्न-शंख-शिव-गिरिसुता-स्कन्दादीनां जैन-वैदिकादिमतपूज्यव्यक्तीनां क्रमशः व्याख्यानानि विशदीकृत्य, मध्ये च हैरम्ब-कैलास-ग्रह-दिक्पाल-जयन्त-घन-मदिरा-कनक-अब्धि-सिंह-हय-करि-सरोज-भुजगादिसचेतनाचेतनप्रसिद्धपदार्थानामर्थाख्यानमुद्घाट्य, अन्ते वादि-

१ द्रष्टव्यानि १४९-१९७-४२२ संख्याङ्कितपृष्ठेषु मुद्रितानि संस्कृतपद्यानि ।

देवसूरि हेमचन्द्राचार्यसदृशाः जैनधर्मप्रभावकपुरुषाः, जयसिंहदेव-कुमारपाल अजयदेव मूलराज नामधेयाः क्रमोत्पन्नाश्चत्वारश्चौलुक्यनरवराः, कविसिद्धपालसमो नागरिकप्रवरः, अजितदेव-विजयसिंहनामक स्त्रीयपुरुषद्वयम्, इत्येवरूपाणा स्वसमानकालवर्तिनामैतिहासिकपुरुषाणामपि अर्था आलिखिताः सन्ति । (द्रष्टव्य परिशिष्टम् ।)

एव कुमारपालप्रतिबोधसहिताः प्रस्तुतग्रन्थकारकृता एते चत्वार एव ग्रन्थाः दृष्टीगोचरमायाता अस्माकमद्यावधि । परन्तु, शतार्थट्टव्याख्याया कुमारपालविषयके अर्थाख्याने 'यदवोचाम' इत्येव कृत्वा यत् पद्यद्वय समुद्धृत सन्दृश्यते तन्न कापि उपर्युक्तासु अस्मद्दृष्टासु कृतिषु नयनपथमवतीर्णमस्मदीयम् । अतो ज्ञायत एतद्व्यतिरिक्ता ऽन्या ऽपि काचित् कृतिरवश्यभाविनी प्रस्तुतसूरेरिति ।

प्राकृतमतिबोधस्य रचना मुख्यतया प्राकृतभाषामाश्रित्यैव कृता ग्रन्थकृता, तथापि, अन्तिमे प्रस्तावे कतिचित् कथा. सस्कृतभाषाम्, कियत्यश्च अपभ्रशभाषामपि आश्रित्य विरचिता उपलभ्यन्ते । तेनास्य ग्रन्थकारस्यैतासा तिसृणा हि भाषाणां मध्ये समान पाण्डित्य प्रकटीभवति, इत्यत्र नाशका अस्माकम् । यद्यपि, एवमुक्तमकारेण, अय सोममसूरिः समर्थप्रतिभावान् विद्वान् आसीत्,—तत्र विषये नास्ति कश्चित्सन्देहोऽस्माकम्—तथापि प्रस्तुतग्रन्थे तस्य तादृश्या प्रतिभाया. प्राज्ञल प्रमाण न किमपि समुपलभ्यमस्माभिः । अस्ति खलवस्य रचनाशैली सुबोधा, सरला, साधारणजनहृदयङ्गमा च, किन्तु विदग्धजनचेतश्चमत्कारिणी तु नास्तीत्येवमस्मदभिप्रायः । इति ।

अपि च, अस्य ग्रन्थस्य रचनासमयम्, कर्तुः पाण्डित्यम्, महत्त्व प्रमाण च श्रुत्वा, ज्ञात्वा वा मयमक्षणे तु, पुरावृत्तजिज्ञासुजनाना मनसि, इयमेव महती आशा समुत्पद्येत यत्—एतस्मिन् विशाले ग्रन्थे कुमारपाल-हेमचन्द्रसदन्वित्यस्ततत्कालभाविन्यश्चान्यान्या अनेका अन्यत्राभाप्ता इतिवृत्तसूचकवार्ताः स दृश्याः भवेयु. । परन्तु, अस्य ग्रन्थस्य साद्यन्तावलोकने कृते साऽऽशा निराशामात्रमेव प्रतिभास्यति विदुषामिति निवेदयतामस्माकमप्यत्र बाढ निराशा आविर्भवति । यतः, अन्यत्रानुपलभ्याना केषाचिन्नवीनवृत्तान्ताना समाप्तिस्तु आस्ता दूरे, किन्तु, प्रभावकचरित्र-प्रबन्धचिन्तामणि—कुमारपालप्रबन्धसदृशेषु एतस्माद्ग्रन्थादर्वाचीनेषु सक्षिप्तग्रन्थेषु अपि उक्तनृप-सूरिवरविषयको यावान् वृत्तान्तः समाप्यते तावानपि प्रस्तुतप्रतिबोधे नोपलभ्यते । इत्यत ऐतिहासिकदृष्ट्या न काश्चिद् विशेषोल्लेखयोग्यो वृत्तान्तो विज्ञायतेऽस्माकमत्र प्रबन्धे ।

परन्तु, तत्र विषये ग्रन्थकारः स्वल्पमपि उपालम्भयोग्यो नास्ति । यतः, तस्य प्रस्तुतग्रन्थप्रणयनप्रयासो न प्रबन्धनायकस्य समस्तजीवनचरितवर्णनमुद्दिश्य, किन्तु केवल

यत्प्रकारं धर्मोपदेशं श्रुत्वा कुमारपालस्य जैनधर्मे सुश्रद्धा समुत्पन्ना, तादृशमुपदेशं विदधत एककथाग्रन्थस्य विरचनमेव ग्रन्थकारस्य प्रधान उद्देशः, इति विज्ञेयम्। एतद्भावसूचकः स्पष्टोल्लेखः प्रबन्धकारेण स्वयं ग्रन्थारम्भे निम्नोद्धृतेन गाथायुगलेन कृतोऽस्ति। यथा

जइ वि चरियं इमाणं मनोहरं अत्थि बहुयमन्नं पि।
तह वि जिणधम्मपडिबोहबंधुरं किंपि जंपेमि॥
बहुभक्खजुयाइ वि रसवईए मज्झाओ किंचि भुंजंतो।
नियइच्छाअणुरूवं पुरिसो किं होइ वयणिज्जो॥

(पृ४ ३, गाथा ३०-३१)

यद्यपि, उक्तरीत्या नास्त्यत्र ग्रन्थे ऐतिहासिकवृत्तान्ताधिक्यम्, लभ्यमपि यावदस्ति तावत्तु सकलमेव पूर्णतया विश्वसनीयमिति स्पष्टं स्वीकारार्हमेव। यतोऽयं ग्रन्थकारः केवलं कुमारपालस्य समानकालीन एव नासीत्, किन्तु तस्य सविशेषपरिचितः अत एव तदन्तरङ्गजीवनवृत्तान्तज्ञाताऽपि समभवत्।

कुमारपालस्य जैनधार्मिकजीवनवृत्तमुल्लिखन्तस्तत्समसमयवर्तिनस्त्रयो लेखका अभूवन्। तत्राद्यस्तु तस्य धर्मगुरुः साक्षात् श्रीहेमचन्द्रसूरिरेव। तेन प्राकृतद्व्याश्रयापरनामनि कुमारपालचरिते, तथा श्रीवीरचरित्रेऽपि तद्विषयकः कियान् संक्षिप्तः किन्तु सारगर्भितः समुल्लेखोऽकारि। द्वितीयो लेखको मंत्रियशःपालनामा श्रावकः कविवर आसीत्। तेन कुमारपालस्याध्यात्मिकं जीवनमुद्दिश्य 'मोहराजपराजय' नामकं पञ्चाङ्कं नाटकं व्यरचि। अयं च कविः स्वात्मानं कुमारपालोत्तराधिकारिनृप-अजयदेवचक्रवर्तिचरणसेवित्वेन निर्दिशति स्म। अतोऽयमपि प्रायः कुमारपालसमकालीन एवेति निर्विवादम्। अनेन कविना, कुमारपालद्वारा तत्समग्रराज्यात् प्राणिवध-मांसाशन-असत्यभाषण-द्यूतरमण-वेश्यागमन-परधनापहरण-इत्यादीनि जनसमाजावनतिकराणि दुष्टव्यसनानि यथा सर्वथा बहिष्कृतानि जातानि तत्सर्वं वृत्तान्तं मनोहरया काव्यवर्णनपद्धत्या 'मोहराजपराजय' नाटके निर्वर्णितमस्ति। तृतीयो लेखकः प्रस्तुतप्रतिबोधकर्ता सोमप्रभसूरिः। एते त्रयोऽपि विद्वांसः प्रमाणभूता लब्धप्रतिष्ठाश्च, अत एतत्कृते वर्णने स्वल्पमपि सन्देहास्पदं मिथ्याभूतं वा कथनं भवेत्; इति न प्रत्येतुं शक्यतेऽस्माभिः।

एतेषां त्रयाणामपि लेखकानां विश्वस्तात् कथनात् प्रतीयते यत् कुमारपाल एकः परमधार्मिकः परमार्हतो जैननृपोऽभूत्। तेन संपूर्णतया जैनधर्मः स्वीकृतः, जैनधर्मप्रतिपादितान् आचारान् विचारांश्च सम्यग्रीत्या परिपालनार्थं यथाशक्ति प्रयत्न आचरितः, तथैव तत्तत्त्वप्रचाराय प्रभावसंस्थापनाय च सर्वत्र यथायोग्यमुदारा उद्योगा आरब्धाः सन्ति

स्म । स स्वभावेन सरलः, विचारैरुदारश्चाभूत् । धर्मेण परमजैनो भूत्वापि, न कदाचिदन्य-धर्मं प्रति तेन स्वकीयोऽनादरभावः प्रकटीकृतः, न कश्चिद् अन्य धर्मानुयायी तिरस्कृतश्च ।

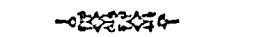
वर्तमानयुगनरेशश्रीमत्सयाजीरावमहाराजशासनवत् तत्प्रतिकृतिस्वरूप तादृशसदा-चारि सद्गुणानुरागि-कुमारपालनृपशासनेऽपि सर्वाः प्रजाः स्वस्वयोग्यान् धर्मार्थकाममोक्ष-रूपान् चतुरः पुरुषार्थान् परस्परविरोधरूपेण आचरन्त्यः शान्ति-सुख-सन्तोष-स्वास्थ्यला-भमकार्षुः । इति भद्रम् ।

वीरनि० स २४४६, भाद्रपदपूर्णिमा ।
पुण्यपत्तने श्रीभारतजैनविद्यालये ।

मुनिराज-जिनविजयः ।

सूचना—अस्मिन् समग्रेऽपि ग्रन्थे ऐतिहासिकदृष्ट्या यावदुपयोगि वर्णनमुपलभ्यते, तावत् सर्वमपि, अतः समुच्छ्त्य, 'कुमारपालप्रतिबोधसक्षेप' नामकशिरोलेखस्याधस्तात्-पृथग् मुद्रितमग्रेतनेषु पत्रेषु । अत ऐतिहासिकदृष्टत्तमात्रजिज्ञासुभिर्विद्वद्भिस्तदेव विशेषतो द्रष्टव्यम् । तेन समग्रग्रन्थस्य रहस्य सुलभतया शीघ्रतया च सुज्ञात भविष्यतीति ।

परिशिष्टम् ।



कल्याणसारसवितानहरे ! क्षमोहकान्तारवारण ! समान ! जयाऽऽद्यदेव ! ।
धर्मार्थिकाऽमद ! महोदयवीर ! धीर ! सोमप्रभाव ! परमाऽऽगमसिद्ध ! सूरे ! ॥

अथ षट्तर्कीसंपर्कलम्पटदिक्पटपाटनप्रकृष्टमतिर्जितदेवसूरिः श्रीदेवसूरिः । हे सूरे ! आचार्य !, आद्यदेव ! आद्यो देव इति शब्दो यस्य देवसूरेः—इत्यर्थः । भद्राऽम्भोजनवनरवे ! । क्षमः क्षपणः कुमुदचन्द्रदिक्पटः, तस्य ऊहस्तर्कः स्त्रीनिर्वाणनिषेधरूपः, स एव कान्तारम्, तद्भञ्जने वारण ! गज !, अत एव समान ! श्रीसिद्धराजपर्षदि प्राप्तसत्कार!—जय त्वम् । धर्मार्थिक ! वादजयतुष्टनृपतेः स्वापतेयप्राप्तावपि निरीहत्वात् धर्ममेव अर्थयते । अमद ! राजपूज्यत्वेऽपि निरहंकार !, महः तेजः, दया कृपा, समाहारत्वाद् महोदयम्, तद् विशेषेण ईर्ते गच्छति, कृपा तेजसी युगपदेकत्राऽसंभविनी अपि त्वयि अवस्थिते, अतस्त्वं लोकोत्तरोऽसि—इति ध्वन्यते । धीर ! अक्षोभ्य !, सोमसकीर्ते !, परम ! प्रकृष्ट !, आगमसिद्ध ! युगप्रधानागम ! ॥ ९२ ॥

कल्याण ! सार ! सवितानहरे-क्ष ! मोहकान्तारवारण ! समान ! जयाऽऽद्यदेव ! ।
धर्मा-ऽर्थ-कामद ! महोदयवीरधीर ! सोम ! प्रभावपरमाऽऽगमसिद्धसूरे ! ॥

अथ श्रीहेमाचार्यः । हे कल्याण ! मिथ्यात्वविषघातनाद्यष्टगुणोत्कृष्टत्वेन हेम !, सोम ! सकललोकलोचनचकोरचक्रलीढकान्ततया चन्द्र !, सूरे ! आचार्य !, ततः श्रीहेमचन्द्रसूरे,! इत्यर्थः । सार ! सर्वश्रेष्ठ ! । सवो यज्ञः, स विद्यते येषां ते सविनो याज्ञिकाः, तेषां तानः पशुवित्रासनस्य यज्ञविस्तारः, तं हरति प्रवर्तितसर्वसत्त्वाऽभयदानपटहत्वात् । ईक्ष ! समस्तशास्त्रार्थरहस्यवीक्षक ! । मोहो यथार्थवस्तुनि संशय—विपर्यासरूपमज्ञानम्, तदेव काननम्, तद्भञ्जने वारण ! कुञ्जर ! ।

तथाहि

कल्पं व्याकरणं नवं विरचितं छन्दो नवं द्व्याश्रया-
ऽलंकारौ ग्रथितौ नवौ प्रकटितौ श्रीयोगशास्त्रं नवम् ।
तर्कः संजनितो नवो जिनवरादीनां चरित्र नवं
वद्धं येन न के …विधिना मोहः कृतो दूरतः ॥

समान ! समस्तराजाऽमात्यादिलोकैः कनककमलकल्पप्रचरणपूज्य ! जय त्वम् । आद्या मुख्याः, देवा वीतरागा यस्मात्, स्थाने स्थाने जिनायतनानां तेन कारितत्वात् । धर्मा—ऽर्थ—कामद ! भक्तानां तत्कालमेव त्रिवर्गप्राप्तेः । महान् करि—तुरग—रथ—पदातिप्राचुर्येण गुरुः, उदयः साम्राज्यं यस्य, स चासौ वीरः—चतुर्दिगन्तनृपतीनाम्—अर्णोराजादीनां पराजये शूरः—अर्थात् चक्रवर्ति-श्रीकुमारपालदेवः, तस्य धियं [अपत्यरहिता स्त्री निर्वीरा उच्छिन्नवंशा] निर्वीराधनमुक्ति—मद्य—मृगया द्यूतादिव्यसनवारण—सर्वसत्त्वाऽभयदान—सर्वस्थानजिनभवनप्रधानां धर्मबुद्धिं राति । प्रभाव-परम ! प्रभावः सकलपरतीर्थिकावर्जनमाहात्म्यम्, तेन प्रकृष्ट ! सैद्धान्तिकशिरोमणे ! ॥ ९३ ॥

कल्याणसार ! सवितान ! हरे-ऽक्षमोह ! कान्ताऽऽरवारण ! समान ! जयाद्य ! देव !।
धर्मार्थकामद ! महोदय ! वीर ! धीर ! सोममभाऽद्य पर-भागम ! सिद्धसूरे ! ॥

अथ श्रीविक्रमतुलितनरसिंहदेव श्रीजयसिंहदेव । हे हरे ! अरिकरिशिर कपाटपाटनपटुतया सिंह !, जयाद्य ! जयशब्दपूर्व-जयसिंह !, दिव्यरूपरम्यतया देव !, कल्याणसार ! सुवर्णसिद्धिप्रदानात् !, सवितान ! वय कुक्कुटा पक्षिण-तेषा तानो विस्तारस्तेन सह वर्तते-युद्धार्थ कुक्कुटान् दधौ इत्यर्थ ।

यदुक्त श्रीकविराजेन—

रे भूपाः! कविराज एष भवतो जल्पत्युदञ्चद्भुजः
पूज्या वज्रणायुधा परमभी युष्मत्कुले देवताः ।
यद्युद्धोत्सवदर्शनैकरसिकः श्रीताम्रचूडध्वजो
देवः पश्यत नाधुना परि यत्येकातपत्रा महीम् ॥

अक्षै पाशकैर्मोहयति द्यूतक्रीडापरान् पराजयते इत्यर्थ-दुर्योधद्यूतवेशद्येन सकलकलाकुशल इति लक्ष्ये । कान्त कमनीयम्, आरम्-अरिसमूह, तद्वारण ! साहकारधाराधिपशौर्यादिसिमूह गुप्तिक्षिप्त निर्गच्छन्त निवारयतीत्यर्थ । त्रिवर्गप्रद !। महस्य रसोत्सवलक्षणस्य उदय-उन्नतिर्यस्मात्, अद्यापि तत्प्रवर्तितस्य कनकदानप्रधानस्य रसोत्सवस्य प्रवर्तमानत्वात् । वीर ! एकाङ्गवीर !। धीर ! साहसिकप्रकाण्ड ! दर्पान्धनरेरकजिष्णु अवन्तिनाथ इत्यूर्जितैर्जयति नामभिरेव देव ।

यदुक्तञ्च श्रीकविराज —

एकाङ्गवीरतिलको भुवनैकमल्लः सिद्धाधिपः परमसाहसिकप्रकाण्डः ।
दर्पान्धवर्वरकजिष्णुरवन्तिनाथ इत्यूर्जितैर्जयति नामभिरेव देवः ॥

सोमप्रभ सोमवशाऽऽप्युरुष, तस्यैव प्रभा यस्य । अत्र रक्ष जगत्-इति गम्यम् । परेषा शत्रूणा मा लक्ष्मीमागमयति वैरि-रिपुराजश्रियमानीतवान् इत्यर्थ । सिद्ध साधितविविधसिद्धिनया सिद्धराज ! ॥ ९४ ॥

कल्याणसार ! सवितानहरे-क्ष ! मोहकान्ताऽऽरवारण ! समानऽजयाऽऽद्य ! देव !।
धर्मार्थ ! कामदमहो-दय ! वीर ! वीर ! सोमप्रभाऽद्य परमागमसिद्धसूरे ! ॥

अथ श्रीकुमारपाल । हे सवितानहर ! ससतान हर शकरो यस्मात् स सवितानहर कुमार, कुमारेणैव हरस्य ससतानत्वात्, तत कुमारदेव !-देवशब्दस्य नृपपर्यायत्वात् कुमारनृपने !। अजय अजयदेव क्ष्मापति, तस्य आद्य ! प्रथम !। अत्र रक्ष, कान् ? सवान "सम-सिमौ सर्वार्थौ" इति पाठात्। कल्याणानि जिनाना च्यवन-जन्म-दीक्षा-निर्वाणदिनोत्सवा, तेषु पूजादिनिमित्तवित्तव्ययकरणेन श्रेष्ठ !।

यदवोचाम—

चौलुक्येन्द्रेण चैत्ये कुचकलशभरैर्वन्धुराः सिन्धुरस्त्री-
स्तन्यारूढा विधातु जिनजननमहे सूतिकर्मप्रपञ्चम् ।

षट्पञ्चाशत् समीरप्रमुखनिजनिजाचारचातुर्यवर्याः
स्फूर्जन्माणिक्यहेमाभरणकवचिताश्चक्रिरे दिक्कुमार्यः ॥
द्वात्रिंशत्त्रिदशाधिपा नृपगृहाच्चैत्ये द्विपाध्यासिताः
कल्याणाभरणाभिरामवपुषः कल्याणकाद्युत्सवे ।
स्नात्रं कर्तुममर्त्यशैलशिरसि स्वर्गादिवाऽभ्याययु-
स्तन्माध्ये च कुमारपालनृपतिर्भेजेऽच्युतेन्द्रश्रियम् ॥

ईक्ष ! यथावस्थितदेव-गुरु-धर्मतत्त्वावीक्षक ! । मोहाय विपर्यासाय यः कान्तासु स्त्रीषु, आरः अभिगमः, तस्य वारण ! निषेधक ! प्रतिवर्षं वर्षाकालमासचतुष्टयम्, शेषकालेऽपि अष्टमी-चतुर्दश्यादिपर्वसु त्रिविधं त्रिविधेन ब्रह्मचर्यं चकार इत्यर्थः । धर्महेतो ! घृताद्यवर्जनिषेधेन सर्वत्र प्रासादान् कृतवान् इत्यर्थः । वाञ्छितप्रदं महस्तेजो, दया च यस्य-तेजसो दुष्टानुत्थानात्, कृपया सर्वसत्त्वरक्षणाद् जगतोऽपि वाञ्छितार्थान् व्यधाद् इत्यर्थः । वीर ! चतुर्दिगन्तपरिवृढपराजनैकशूर ! । धीर ! साहसिकचूडामणे ! । उमया सहिता सोमा सोमा सकीर्तिः प्रभा यस्य । स्व-परसिद्धान्ताधिगमसिद्धसूरिः श्रीहेमचन्द्र-नामा धर्माचार्यो यस्य ॥ ९५ ॥

कल्याऽऽणसारसवितानहरे-क्षमोह ! कान्तारवा ! रणसमानऽजयाद्य ! देव ! ।
धर्मार्थि ! कामद ! महोदयवीरधीर ! सोमप्रभाऽव परमा गमसिद्धसूरे ! ॥

श्रीअजयदेवः । हे देव ! अजयाद्य ! अजयः 'अजय' इति शब्दो आद्यो यस्य ततः-अजयदेव ! । कलिः करि-नला-ऽङ्क-युद्धम्, तस्य आणः कोलाहलः, तेन सारः श्रेष्ठः, सवितानः सविस्तारः, हरः शंकरो यस्मात्-परमार्हतश्रीकुमारपालदेवप्रतिपिद्धं पृथिव्यां शिववर्मं प्रवर्तितवान् इत्यर्थः । ईक्षो दर्शनम्, तस्माद् मोहो रागो यस्य-यां यां राजकन्यां ददर्श तां तां पर्यणैषीद् इत्यर्थः । कान्त ! कमनीय ! । आरवाः ! आरम्-अरिसमूहं वारयति क्विप्, णिलोपः । रणो युद्धं तत्र समानः सदर्पः, तमाचष्टे णिच्, क्विप्, णिलोपः-यो यो युद्धाभिमानी भटस्तं तं सप्रसादमवादीद् इत्यर्थः । धर्मस्य अहिंसादेरर्थो निवृत्तिर्यस्मात्-अहिंसां निषेध्य पापर्धिप्रवर्तनेन हिंसां चकार इत्यर्थः । प्रणतप्रार्थितार्थप्रद ! । महोदया अभ्युदयवन्तो ये वीराः शाकम्भरीभूपसोमेश्वरप्रभृतयो विक्रान्ताः, तेषां धियं ईरयति कम्पयति-स्वस्थानस्याऽप्यऽस्य काञ्चनमण्डपिकादिप्रेषणात् तैः । सकीर्तिकान्ते ! । अव रक्ष । काः ? परमाः परेषां लक्ष्मीः । "सर्वे गत्यर्था ज्ञानार्थाः" इति गमो ज्ञानं तेन सिद्धा 'ज्ञानवन्तः' इति ख्यातिं गताः, सूरयः पण्डिता यस्मात् ॥ ९६ ॥

कल्याणसार ! सवितानहरे ! क्षमोह ! कान्ताऽऽरवारण ! समानऽजयाद्य ! देव ! ।
धर्मार्थिकामद ! महोदय ! वीर ! धीर ! सोमप्रभाव ! परमाऽऽगमसिद्धसूरे ! ॥

अथ मूलराजः । हे आद्यदेव ! आद्यशब्दो मूलपर्यायः, देवशब्दो राजपर्यायश्च इति मूलराज ! । अजय ! न जीयते इत्यजयः, यदि वा अजयाद्य ! अजयदेवक्ष्मापतिः आद्यपितृत्वेन प्रथमो यस्य । देव ! राजन् ! अव रक्ष । कान् ? समान् अविषमान् साधून् इत्यर्थः । कल्याणसार ! मङ्गल-

श्रेष्ठ ! । सवितानः विस्तारवन्तौ हरयस्तुरगा यस्य । क्षमा पृथ्वीं स्वकीयां पालयितुम्, परकीयां ग्रहीतुम्–ऊहते वितर्कयति । कान्तोऽऽरा –चारुचक्रमणा वारणा करिणो यस्य । त्रिवर्गपालक ! । महान् उदयो यस्य । वीर ! विक्रान्त ! । धीर ! साहसिक ! । प्रत्यह कलोपचीयमानतया सोमस्य इव चन्द्रस्य इव प्रभावो यस्य । परया शत्रूणा मा लक्ष्मी, तस्या आगमे व्यपगमे च सिद्धसूरे ! मन्त्रसिद्धाचार्य ! ॥ ९७ ॥

कल्याऽऽणसाऽऽरसवितानहरे-क्षमोह ! कान्तारवाऽऽरण ! समान ! जयाऽद्य देव ! ।
धर्मार्थिकामद् ! महोदयवीर ! धीर ! सोम ! प्रभाव ! परमाऽऽगम ! सिद्ध ! सूरे ! ॥

सिद्धराजश्रीजयसिंहहृदयस्य, परमार्हतश्रीकुमारपालस्य, श्रीमूलराजस्य च कलितसकलशास्त्रोपनिषदि पदवि प्राप्तसिद्धि कविराजश्रीपालकीर्तितालवाल श्रीसिद्धपाल ।

हे सिद्ध ! सिद्धपाल ! "भीमो भीमसेन" इति न्यायात् । "कल्याण कल्याणवाचि स्या" इति पाठात् कल्या कल्याणी वाक् सस्कृतादिरूपा तस्या आणो भगवन्, स एव श्रीर्यस्य । अत एव अरसा नीरसा ये कवयस्तेषा वितानमवसर, तन् हरति–कल्याणीवाच वितन्वति सति सिद्धपालनृपसदसि नीरसानामन्येषा कवीना नावसर इत्यर्थ । इक्षमा लक्ष्मीसपादनसमर्था ऊहा वितर्का यस्य–न केवल कवि, किंतर्हि ? लक्ष्मीसपादकव्यापारचिन्ताचतुरोऽपीत्यर्थ । कान्त कमनीय, आरव शब्दो यस्य । अरण ! अकलह ! आत्मनरसा–परनिन्दादिदोषरहितत्वात् । समान ! सकललोकपूज्य ! । जय त्वम् । अद्य ! देव ! ज्ञातसर्वज्ञव्यवहार ! । त्रिवर्गपालक ! । महोदय विशेषेण इतं गच्छति । धीर ! धिया बुद्धया राजते, धिय वा ददाति । सोम ! सकीर्ते ! । प्रभाव ! प्रकृष्टाभिप्राय ! । पर प्रकृष्ट, माऽऽगम लक्ष्मीसमागतिर्यस्य । सूरे ! सकलशास्त्रविशारद ! । अनेन विशेषणद्वयेन सिद्धपालस्य लोकोत्तरत्वमुक्तम् । सहवास विरुद्धयोरपि लक्ष्मी–ग्राह्ययोरस्मिन् दर्शनात् ॥ १८ ॥

कल्याणसार ! स वितानहरे ! क्षमोह ! कान्ताऽऽरवारण ! समान ! जयाऽद्य देव ! ।
धर्मार्थिकामऽदमहोदय ! वीरधीर ! सोमप्रभाव ! परमागमसिद्ध ! सूरे ! ॥

अथ श्रीअजितदेवसूरि ।

यः शास्त्रतर्कसुगताऽऽगमकाव्यतर्क–सर्पर्कर्कशमतिप्रसरैः प्रबुद्धैः ।
भावारिभि. स्मरपदप्रमुखैर्बुभुक्षा–प्रमुखैः परीषहगणैश्च न जीयते स्म ॥

सोऽयाद् अजित, स चासौ मनोहराकारतया देवश्च । सूरे ! आचार्य ! अजितदेवसूर ! इत्यर्थ । कनकमल्लवत् कविशकान्ते ! । क्षम प्रतिवादिविद्यामदच्छेदे समर्थ ऊहस्तर्को यस्य । कान्त कमनीय, आरश्चङ्कमण तन वारण इव गज इव–सलिलगमन इत्यर्थ । समान ! सकललोकपूज्य ! । धर्ममेव अर्थ वस्तु कायति विच्–वर्मोर्थकारस्त धर्मार्थिकाम् । अत्र रक्ष रागाद्यन्तरङ्गरिपुध्वसनेन । अदमहोदय । अदम अनुपशम, त हन्ति अदमहा उदयो यस्य । वीरधीर ! अवनम् ऊ सर्वरक्षा, तस्याम् ईश्वरीगमनबुद्धि, ता राति ददाति । सोमप्रभाव ! आल्हादक ! । परमागमसिद्ध ! जिनसिद्धान्तेन ख्यात ! ॥ ९९ ॥

कल्याऽऽणसारस ! वितान ! हरे ! क्षमोह ! कान्ताऽऽस्वारण ! समान ! जयाद्य ! देव !
धर्मार्थि ! कामद ! महोदयवीर ! धीर ! सोम ! प्रभावपरमाऽऽगमसिद्धसूरे ! ॥

अथ श्रीविजयसिंहसूरिः । हे हरे ! सिंह !, जयाद्य ! जयशब्दपूर्व !—जयसिंह ! । सवितान ! वेः विशब्दात् तानो विस्तारः, सह वितानेन वर्तते विजयसिंह इत्यर्थः । सूरे ! आचार्यकल्प ! । कलिकालेऽपि दुष्करक्रियाकलापकारणसज्ज आणः शब्दस्तेन सारस ! जलधर ! —गम्भीरया गिरा धर्मदेशनां करोति इत्यर्थः । क्षमां कान्तिम्, ऊहते—महापराधेऽपि न कुप्यतीत्यर्थः । कान्तासु स्त्रीषु आरोऽभिगमः, तं वारयति स्वयं निरुपमब्रह्मचर्यपरः परेभ्यो ब्रह्मचर्यमुपदिशतीत्यर्थः । समान ! समस्तजनजनितपूज ! । 'देव' इति क्रिया—अस्पृष्टापवादभूमितया देववदाचर । धर्मार्थ ! धर्महेतो ! । कामद ! स्मरखण्डक ! । (महोदयवीर !) मोक्षगमनप्रगल्भ ! । सोम ! चारित्रिषु प्रथमप्रथितकीर्ते !। प्रभावः—परैरनभिभवनीयोऽनुभवस्तेन परम ! प्रकृष्ट ! । स्व—परागमप्रख्यात ! १००

इत्थमर्थशतं श्रुत्वा समुल्लसितगतिप्रकर्षः कोऽपि शिष्यः शतार्थवृत्तस्य कर्तारं स्वगुरुमनेनैव स्तौति—

कल्याऽऽणसारसवितानहरेऽक्षमोहकान्तास्वारण ! समान ! जयाऽऽद्य ! देव ! ।
धर्मार्थिकाऽमद ! महोद ! यवीर ! धीर ! सोमप्रभाऽऽवपरमाऽऽगमसिद्धसूरे ! ॥

हे सोमप्रभसूरे ! कल्या विवक्षितार्थप्रतिपादनदक्षाः, आणाः शब्दाः, ते एव सारसानि पद्मानि, तेषां वितानो विस्तारस्तत्र हरे ! सूर्य ! । अनेनास्य अनेकार्थशब्दसंदर्भगर्भं शतार्थवृत्तं व्यक्तात् प्रभुरित्युक्तम् । अक्षो ज्ञानम्, तत्र यो मोहो भ्रान्तिः, स एव कान्तारम्, तद्भञ्जने गजतुल्य ! । अनेन यथार्थावबोधभ्रमनिवृत्तये शतार्थवृत्तस्य वृत्तिः प्रभुश्चकारेत्युक्तम् । जय ! त्वम् । आद्य ! एकेनैव वृत्तेऽर्थशताऽऽविर्भावनेन श्रेष्ठ ! । देव ! चतुर्विंशतिअर्हदादिस्तुतिर्यस्मात् । धर्मार्थक ! धर्मार्थिः पुण्यहेतुः क आत्मा यस्य । अमद ! निरहंकार ! । महस्तेजो ददाति सकलसंघस्य तेजःप्रद इत्यर्थः । यवीर ! इः कामः, अवीरः अविक्रान्तो यस्य । धीर ! धियं राति, धिया वा राजते । अवनं आवः सत्त्वरक्षा, तेन प्रकृष्ट ! । आगमेन सिद्धान्तेन सिद्ध ! ॥ १ ॥ × × × × × × × × ×

स एव शिष्यः स्वकृतैः कवित्वै र्गुरोर्गरिम्णा जितकाञ्चनाद्रेः ।
बृहस्थभावान्वयकीर्तनेन व्यनक्ति भक्तिं पुनरुक्तमेताम् ॥
भाग्याढ्यान्वयनीरराशिरजनीजानिर्जिनार्चापरः
संजातो जिनदेव इत्यभिधया चूडामणिर्मन्त्रिणाम् ।
यस्यौदार्य—विवेक—विक्रम—दया—दाक्षिण्यपुण्यैर्गुणैः
साम्यं लब्धुमहर्निशं जगदपि क्लिश्यन् न विश्राम्यति ॥
तस्याऽऽत्मजः सुजनमण्डलमौलिरत्न—
मुज्जृम्भितेन्द्रियजयोऽजनि सर्वदेवः ।
एकस्थसर्वगुणनिर्मितकौतुकेन
धात्रा कृतोऽयमिति यः प्रथितः पृथिव्याम् ॥

सूनुस्तस्य प्रथमकमलादर्पणः पुण्यकामः
कौमारेऽपि स्मरमदजयी जैनदीक्षा मपन्नः ।
विश्वस्यापि श्रुतजलनिधेः पारमासाद्य जज्ञे
श्रीमान् सोममम इति लसत्कीर्तिराचार्यवर्यः ॥
यो गृह्णाति समश्नुत वहति यस्तर्कोऽद्भुत पादव
काव्य यस्त्वारित करोति तनुते यः पावनीं देशनाम् ।
योऽध्वनाद सुमतेश्चरित्र × × भ × सूक्तिपद्धितपरा
श्रीसोममसूरिरेष [निखिले] वृत्ते शतार्थं व्यधात् ॥

ऐतिहासिकनाम्नामनुक्रमः ।

नाम		पृष्ठ
अणहिल्लपाटकपुरम्		३
अभयो दण्डाधिपः	(यशोदेवतनयः)	४४३
अभयकुमारश्रेष्ठी	(नेमिनागपुत्रः)	,
अम्बडादयो दण्डेशाः		४७१
आम्रः सुराष्ट्रेशः	(राणिगपुत्रः)	१८०
उज्जयन्तगिरिः	(गिरनारपर्वतः)	१८
कर्णदेवः	(भीमदेवपुत्रः)	४
कुमारपालः	(कथानायकः)	४
क्षेमराजः	(भीमदेवसुतः)	४
खभ-तीर्थम्	(खंभातनगरम्)	२१
गुणसेनसूरिः	(प्रद्युम्नसूरिशिष्यः)	१९
चचः	(हेमचन्द्रसूरिजनकः)	२०
चाहिणी	(हेमचन्द्रसूरिजननी)	२०
चङ्गदेवः	(हेमचन्द्रस्य बाल्यकालिकं नाम)	२०
चामुण्डः	(मूलराजपुत्रः)	४
छड्डुअ-श्रेष्ठी	(कुमारपालकालीनः श्रेष्ठी)	३९६
जयसिंहदेवः	(सिद्धराजापरनामा कर्णदेवतनयः)	४
डिंडुयाणपुरम्	(डिंडवाणाग्रामम्)	१८
तारापुरम्	(तारंगास्थानम्)	४४२
त्रिभुवनपालः	(कुमारपालपिता)	४
त्रिभुवनविहारः		१४४
दत्तसूरिः	(यशोभद्रसूरिगुरुः)	६
दिगम्बराः		४४३
दुर्लभराजः	(वल्लभराजपुत्रः)	४
देवचन्द्रसूरिः	(हेमचन्द्रसूरिगुरुः, शान्तिनाथचरित्र-स्थानक प्रकरणविवृति-कर्ता)	१९

नाम		पृष्ठ
देवप्रसादः	(क्षेमराजपुत्रः)	४
धंधुक्कपुरम्	(धधूका-हेमचन्द्र जन्मस्थानम्)	२०
नागहस्ती	(पादलिप्तसूरिगुरुः)	१७८
नेमिः	(हेमचन्द्रमातुलः)	२०
पादलिप्तसूरिः		१७८–१७९
पालित्ताणम्	(नागार्जुनकृतमेतन्नाम-पालीताणुं)	१७९
प्रद्युम्नसूरिः	(यशोभद्रसूरिशिष्यः स्थानकप्रकरणकर्ता)	१८
बाहडः	(अमात्यो महत्तमो वाग्भटः)	६
भीमदेवः	(दुर्लभराजपुत्रः)	४
मूलराजः	(चौलुक्यवंशोद्भवः)	४
मोढकुलम्	(हेमचन्द्रकुलम्)	२०
यशोभद्रसूरिः	(प्रद्युम्नसूरिगुरुः)	१६–१९
रैवतगिरिः	(गिरनारपर्वतः)	१८
वल्लभराजः	(चामुण्डराजपुत्रः)	४
वागडदेशः		६
शत्रुंजयगिरिः		१७६
सिद्धपालकविः	(प्राग्वाटवंशीय-श्रीपालपुत्रः)	१७९
सिद्धहेमव्याकरणम्		२२
सिद्धिपुरम्	(सिधपुरनगरम्)	२२
सोमचन्द्रः	(दीक्षितस्य चङ्गदेवस्य नाम)	२०
सोमप्रभः	(ग्रन्थकारः) प्रतिप्रस्तावप्रान्तम्	
हेमचन्द्रः	(सूरिपदस्थितस्य सोमचन्द्रस्य नाम)	२१

कुमारपालप्रतिबोध-संक्षेपः ।

ग्रन्थकारस्य प्रस्तावना । चउसु दिसासु पसरिय मोह-वल निज्जिउ पयट्टो व्व । पृष्ठ १
पयडिय धम्म-चउक्को चउ देहो जयइ जिण-नाहो ॥
त नमह रिसह नाह नाण-निहाणस्स जस्स अंसेसु ।
अलि-कसिणो केस भरो रहइ रुन्धे मुयगो व ॥
त सरह सतिनाह पवन्न चरण पि ज चरण-लग्गा ।
तियस-कय कणय-पकय मिसेण सेवति नव निहिणो ॥
कज्जल समाण-वन्न सिवा भूय निसिद्ध मय मार ।
परिहरिय-रायमइय दुहा नमसामि नेमिजिण ॥
मज्झ पसीयउ पासो पासे जस्सोरगिंद फण-मणिणो ।
दिप्पति सत्त-दीव व सत्त तत्ताइ पायडिउ ॥
सो जयइ महावीरो सरीर दुग्गाओ भाव रिउ-वग्गो ।
चिरमन्न पाण रोह काउ निव्वासिओ जेण ॥
वित्थारिय परमत्थ अणग्घ रयणासय सुवन्न-पय ।
दोग्गच्च दलण निउण नमह निहाण व जिण वयण ॥
जेसिं तुट्ठि लट्ठि व लहिउ मदो वि अचलिय पएहिं ।
विसमे वि कव्व मग्गे सचरइ जयतु ते गुरुणो ॥
कइणो जयतु ते जलहिणो व उवजीविऊण जाण पय ।
अन्ने वि घणा सुवणे कुणति धन्नाण उक्करिस ॥
जलहि-जल-नालिय रयण व दुल्लह माणुसत्तण लहिउ ।
जिणधम्ममि पयत्तो कायव्वो बुद्धिमतेण ॥ पृष्ठ २
सग्गो ताण घरगण सहयरा सव्वा सुहा सपया
सोहग्गाइ गुणावली विरयए सव्वगमालिगण ।
ससारो न दुरुत्तरो सिव सुह पत्त करभोरुहे
जे सम्म जिणधम्म कम्म करणे वट्टति उद्धारया ॥
सप्पुरिस-चरित्ताण सरणेण पयपणेण सवणेण ।
अणुमोयणेण य फुड जिणधम्मो लहइ उक्करिस ॥
पुव्व जिणा गणहरा चउदस-दस पुव्विणो चरिम तणुणो ।
चारित्त धरा बहवो जाया अन्ने वि सप्पुरिसा ॥
तह भरहेसर सेणिय सप्पनिव पभिइणो समुप्पन्ना ।

पवयण-पभावणा-गुण-निहिणो गिहिणो वि सप्पुरिसा ॥
तेसिं नाम-ग्गहणं पि जणइ जंतूण पुन्न-पब्भारं ।
सग्गाऽपवग्ग-सुह-संपयाउ संपाडइ कमेण ॥
संपइ पुण सप्पुरिसो एक्को सिरि-हेमचंद-मुणि-णाहो ।
फुरियं दूसम-समए वि जस्स लोउत्तरं चरियं ॥
दुइओ य दलिय-रिउ-चक्क-विक्कमो कुमरवाल-भूपालो ।
जेण दढं पडिवन्नो जिण-धम्मो दूसमाए वि ॥
केवल-नाण-पलोइअ-तइलोक्काणं जिणाण वयणेहिं ।
पुव्व-निवा पडिबुद्धा जिणधम्मे जं न तं चुज्जं ॥
चुज्जमिणं जं राया कुमारवालो परूढ-मिच्छत्तो ।
छउमत्थेण वि पहुणा जिणधम्म-परायणो विहिओ ॥
तुलिय-तवणिज्ज-कंती सयवत्त-सवत्त-नयण-रमणिज्जा ।
पल्लविय-लोय-लोयण-हरिस-प्पसरा सरीर-सिरी ॥
आबालत्तणओ वि हु चारित्तं जणिय-जण-चमक्कारं ।
बावीस-परीसह-सहण-दुद्धरं तिव्व-तवे-पवरं ॥
मुणिय-विसमत्थ-सत्था निग्गिय-वायरण-पमुह-गंथ-गणा ।
परवाइ-पराजय-जाय-कित्ती मई जय-पसिद्धा ॥
धम्म-पडिवत्ति-जणणं अतुच्छ-मिच्छत्त-मुच्छिअाणं पि ।
महु-खीर-पमुह-महुरत्त-निम्मियं धम्म-वागरणं ॥
इच्चाइ-गुणोहं हेमसूरिणो पेच्छिऊण छेय-जणो ।
सद्दहइ अदिट्ठे वि हु तित्थंकर-गणहर-प्पमुहे ॥ पृ० ३.
जिणधम्मे पडिवत्तिं कुमरनरिंदस्स लोइउं लोओ ।
पत्तियइ व्व चिरंतण-भूमिवईणं पि अविअप्पं ॥
सिव-पह-कहगे वि सयं वीरजिणे सेणिएण नरवइणा ।
जीव-दयं कारविउं न सक्किओ कालसोयरिओ ॥
दूसम-समए वि हु हेमसूरिणो निसुणिऊण वयणाइं ।
सव्व-जणो जीव-दयं कराविओ कुमरवालेण ॥
तत्तो दुवे-वि एए इमंमि समए असंभव-चरित्ता ।
कय-कयजुया-वयारा जिणधम्म-पभावण-पहाणा ॥
दुण्ह वि इमाण चरियं भणिज्जमाणं मए निसामेह ।
वित्थरइ जेण सुकयं थिरत्तणं होइ जिणधम्मे ॥
जइ वि चरियं इमाणं मणोहरं अत्थि बहुयमन्नं पि ।
तह वि जिणधम्म-पडिबोह-बंधुरं किं पि जंपेमि ॥

बहु भक्ख जुयाइ वि रसवईए मज्झाओ किंचि भुमतो ।
नियइच्छा-जणुरूव पुरिसो किं होइ वयणिज्जो ॥

अणहिल्लपुर पाटकवर्णनम् ।

अत्थि मही-महिलाए मुह महत मयक पडिबिम्ब ।
जबुदीव-छल्लेण नहलच्छि दट्ठुमुनमिय ॥
तुगो नासान्वसो व्व सोहइ तियस पव्वओ जत्थ ।
सीया सीओयाओ दीहा दिट्ठीओ व सहति ॥
तत्थारोविय गुण वणु निम नलाड व भारह अत्थि ।
जत्थ विरायइ विउलो वेयड्ढो रयय पट्टो व्व ॥
ज गग सिंधु सरिया-मुत्तिय-सरियाहिसगय सहइ ।
तीर-वण-पति-कुतल-कलाव-रेहत-पेरत ॥
तत्थत्थि तिलय-तुल्ल अणहिलवाडय-पुर घण-सुवन्न ।
पेरत-मुत्तियावलि-समो सहइ जत्थ सिय-सालो ॥
गरुओ गुज्जर-देसो नगरागर-गाम-गोउलाइण्णो ।
सुर-लोय-रिद्धि-मय-विजय-पडिओ मडिओ जेण ॥
जम्मि निरतर-सुर-भवण-पडिम-ण्हवणाबु-पूर-सित्त व्व ।
सहला मणोरहु-दुमा धम्मिय-लोयस्स जायति ॥ पृष्ठ ४
जत्थ सहति सुवन्ना कचण-कलसा य सुर घर-सिरेसु ।
गयण-ब्भम खिन्न-निसण्ण-लयर-तरुणीण पीण-थणा ॥
अब्भलिह-सुर-मदिर-सिर-विलसिर-कणय-केयण-मुपुहिं ।
नच्चइ व जत्थ लच्छी सुक्काण-निवेस-हरिस वसा ॥
जत्थ मणि-भवण भित्तीसु पेच्छिउ अत्तणो वि पडिबिंब ।
पडिजुवइ-सकिरीओ कुप्पति पिएसु मुद्धाओ ॥
जम्मि महा पुरिसाण धण-दाण निरुवम निएऊग ।
अजहत्थ नामओ लज्जिओ व दूर गओ धणओ ॥
जत्थि समच्छरमणा जलासया न उण धम्मिय समूहा ।
कमलोवकारया सूर रस्सिणो न उण सप्पुरिसा ॥
जत्थ रमणीण रूव रमणिज्ज पेच्छिऊण जमरीओ ।
लज्जतीओ व चिताइ कह वि निह न पावति ॥

चौलुक्यवशीयवर्णनम् ।

तत्थासि मूलराओ राया चोलुक्क कुल-नह मयको ।
जणिया जणाणुकूला मूलेण व जेण नीइ लया ॥
जस पुडरीय-मण्डल मडिय वभड मडवो तत्तो ।
सडिय विपक्ख मुडो चडो चामुडराय निवो ॥
तत्तो वल्लहराओ राया रइवल्लहो व्व रमणिज्जो ।

जेण तुरएहिं जगझंपणु त्ति कित्ती जए पत्ता ॥
तत्तो दुल्लहराओ राया समरंगणंमि जस्स करे ।
करवालो छज्जइ जय-सिरीइ मयणाहि-तिलओ व्व ॥
तत्तो भीमनरिंदो भीमो व्व पयंड-बाहु-बल-भीमो ।
अरि-चक्कं अक्कमिउं पायडिओ जेण पंडु-जसो ॥
तो कण्णदेव-निवई जस्सासि-जलंमि विलसिया सुइरं ।
जस-रायहंस-सहिया जय-लच्छी रायहंसी व्व ॥
तयणु जयसिंहदेवो पयंड-भुय-दंड-मंडवे जस्स ।
कित्ति-पयाव-मिसेणं चिर-कालं कीलियं मिहुणं ॥
तम्मि गए सुर-लोयं काउं व सुरेसरेण सह मित्ति ।
कमल-वणं व दिणिंदे अत्थमिए मउलियं भुवणं ॥ पृष्ठ ५.
तत्तो पहाण-पुरिसा निय-मइ-माहप्प-विजिय-सुर-गुरुणो ।
रज्जमणाहं दट्ठुं जंपंति परुप्परं एवं ॥

कुमारपालवंश-वर्णनम् ।

आसि सिरि-भीमदेवस्स नंदणो जणिय-जण-मणाणंदो ।
कय-सयल-खोणि-खेमो नामेणं खेमराउ त्ति ॥
तस्स तणओ तिणीकय-कंदप्पो देह-सुंदरत्तेण ।
देवप्पसाय-नामो देव-पसायण-पहाण-मणो ॥
तस्संगरुहो गरुओ पर-रमणि-परंमुहो महासूरो ।
तियस-सरि-सरिस-कित्ती तिहुयणपालो त्ति नामेण ॥
तस्स सुओ तेयस्सी पसन्न-वयणो सुरिंद-सम-रूवो ।
देव-गुरु-पूयण-परो परोवयारुज्जओ धीरो ॥
दक्खो दक्खिन्न-निही नयवंतो सव्व-सत्त-संजुत्तो ।
सूरो चाई पडिवन्न-वच्छलो कुमरवालो त्ति ॥
एसो जुग्गो रज्जस्स रज्जलक्खण-सणाह-सव्वंगो ।
ता झत्ति ठविज्जउ निग्गुणेहिं पज्जत्तमन्नेहिं ॥
एवं परुप्परं मंतिऊण तह गिण्हिऊण संवायं ।
सामुद्दिय-मोहुत्तिय-साउणिय-नेमित्तिय-नराणं ॥
रज्जंमि परिट्ठविओ कुमारवालो पहाण-पुरिसेहिं ।
तत्तो भुवणमसेसं परिओस-परं व संजायं ॥
तुट्ट-हार-दंतुरिय-धरंगण नच्चिय-चारु-विलास-पणंगण ।
निब्भर-सद्द-भरिय-भुवणंतर वज्जिय-मंगल-तूर-निरंतर ॥
साहिय-दिसा-चउक्को चउ-व्विहोवाय-धरिय-चउ-वन्नो ।
चउ-वग्ग-सेवण-परो कुमर-नरिंदो कुणइ रज्जं ॥

कुमारपालस्य धर्मस्वरूप जिज्ञासा।

अह अन्नया वियड्ढे वहुणो वहु धम्म सत्थ-नाणड्ढे ।
विप्पपहाणे हक्कारिऊण रन्ना भणियमेव ॥
करि तुरय रह समिद्ध नरिंद सिरि कुसुम लीढ पयवीढ ।
लविय वसण-सहस्सो सपत्तो ज अह रज्ज ॥
त पुव्व भवे धम्मो सुहेक-हेऊ कओ मए को वि ।
फज्जस्स दसणाओ जाणति हि कारण निउणा ॥ पृष्ठ ६
ता धम्मस्स सरूव कहेहि परिभाविऊण सत्यत्थ ।
जेण तमायरिऊण करेमि मणुयत्तण सहल ॥
मणुयत्तणे वि लद्धे कुणति धम्म न जे विमूढ-मणा ।
ते रोहण पि पत्ता महग्घ रयण न गिण्हति ॥
तो वुड्ढ-वभणेहिं निवत्स वेयाइ-सत्थ पन्नत्तो ।
पसु-वह पहाण जागाइ-लक्खणो अक्खिओ धम्मो ॥
त सोऊण निवेण फुरिय विवेएण चिंतिय चित्ते ।
अहह दिय पुगवेहिं न सोहणो साहिओ धम्मो ॥
पचिंदिय जीव-वहो निक्करुण मणेहिं कीरए जत्थ ।
जइ सो वि होज धम्मो नत्थि अहम्मो तओ को वि ॥
ता धम्मस्स सरूव जहट्ठिय किं इमे न जाणति ? ।
किं वा जाणता वि हु म विप्पा विप्पयारति ॥

वाग्भटदेवेन कुमारपालस्य हेम चन्द्रसूरिपरिचयोत्पादनम् ।

इय चिंताए निह अल्हतो निसि-भरम्मि नरनाहो ।
नमिऊण जमचेण वाहडदेवेण विन्नत्तो ॥
धम्माधम्म-सरूव नरिंद ! जइ जाणिउ तुम महसि ।
खणमेक्कमेगचित्तो निसुणसु ज किं पि जपेमि ॥

हेमचन्द्रस्य गुरु परम्परावर्णनम् ।

आसि भम-रहिओ पुनतल-गुरु-नच्छ-दुम-कुसुम-गुच्छो ।
समय मयरद सारो सिरिदत्तगुरू सुरहि-सालो ॥
सो विहिणा विहरतो गामागर नगर भूसिय वसुह ।
वागड विसय वयसे ग्यणपुरे पुर वरे पत्तो ॥
तत्थ निवो जसभद्दो भद्द-नायदो व्व दाण लद्ध जसो ।
वेरि करि दलण-सूरो उनय-वसो विसाल करो ॥
तम्मि नरिंद मदिर-अदूर-देसम्मि गिण्हिउ वसहिं ।
चदो व तारय-गुओ मुणि परिवरिओ ठिओ एसो ॥
तस्स सुहा रस-सारणि सहोयर धम्म देसण सोउ ।
सवेग-वासिय-मणा के वि पवज्जति पव्वज्ज ॥
अन्ने गिहत्थ धम्मोचिआइ वारस-वयाइ गिण्हति ।

मोक्ख-तरु-बीय-भूयं सम्मत्तं आयरंति परे ॥ पृष्ठ ७
अह अन्नया निसाए सज्झाय-झुणि मुणीण सोऊण ।
जसभद्द-निवो संवेग-परिगओ चिंतए चित्ते ॥
धन्ना एए मुणिणो काउं जे सव्व-संग-परिहारं ।
पर-लोय-मग्गमेक्कं मुक्क-भवासा पयंपंति ॥
ता एयाण मुणीणं पय-पउम-नमंसणेण अप्पाणं ।
परिगलिय-पाव-पंकं पहाय-समए करिस्सामि ॥
एवं धम्म-मणोरह-कलिय-मणो पत्थिवो लहइ निद्दं ।
मंगल-तूर-रवेणं पडिबुद्धो पच्छिमे जामे ॥
कय-सयल-गोस-किच्चो समत्त-सामंत-मंति-परियरिओ ।
करि-तुरय-रह-समेओ पत्तो सिरिदत्त-गुरु-पासे ॥
भूमि-निहिउत्तमंगो भत्ति-समग्गो गुरुं पणमिऊण ।
पुरओ निवो निविट्ठो कयंजली भणिउमाढत्तो ॥
भयवं ! धन्ना तुम्हे संसारासारयं मणे धरिउं ।
जे चत्त-सव्व-संगा पर-लोयाराहणं कुणह ॥
अम्हारिसा अहन्ना परलोय-परंमुहा महारंभा ।
अनियत्त-विसय-तण्हा जे इह-भव-मेत्त-पडिबद्धा ॥
अह जंपिउं पवत्तो सिरिदत्तगुरू नहंगणं सयलं ।
तव-सिरि-मुत्ता-पंतीहिं दंत-कंतीहिं धवलंतो ॥
मुह-ससि-पवेस-सुविणोवमाइ दुलहं नरत्तणं लहिउं ।
खणमेक्कं पि पमाओ बुहेण धम्मे न कायव्वो ॥

(मूलदेवकथानकमत्रानुसन्धेयम् ।)

इय धम्म-देसणाऽमय-रसेण सेत्तम्मि भूमिणाहस्स । पृष्ठ १६.
हिययम्मि समुल्लसिओ जिणिंद-धम्माणुराय-दुमो ॥
भणियं निवेण भयवं ! कहियमिणं उभय-भव-हियं तुमए ।
अन्नो पिओ वि सव्वो जंपइ इह-भव-हियं चेव ॥
ता समयम्मि विमुत्तुं तणं व रज्जं विवेय-गिरि-वज्जं ।
पडिवज्जिऊण धम्मं सहलं काहं मणुय-जम्मं ॥
ता वंदिउं मुणिंदं निय-मंदिरमागओ महीनाहो ।
धम्मोवएस-विसरं सुमरंतो गमइ दियहाइं ॥
अह पावसो पयट्टो संपाडिय-पहिय-हियय-संघट्टो ।
समरट्ठ-मारनट्ठो कयंब-संदट्ठ-अलिवट्टो ॥
जत्थ विरहग्गि-डज्झंत-विरहिणी-हियय-लद्ध-पसरेण ।

धूम भरेण घण मडलेण मलिणी कय गयण ॥
नव मेह पियथमेण समप्पिय जत्थ तडिल्लया लोय।
कणयमयाभरण पिव पयडति विसा पुरधीओ ॥
नव पाउस नरव२ रज्ज घोसणा डिंडिमो व्व सव्वत्थ ।
जग्गविय विसमन्वाणो वियभिओ मेह-नाजिरवो ॥ पृष्ठ १७
निवडति माणिणी माण खडणे विलसमाण सत्तीओ।
जस्सि जल धाराओ अणग सर वोरणीउ व्व ॥
तस्सि चरि सित्तेसु नरवइणा वाविथाइ धन्नाइ ।
तेसि दसण हेउ कयावि राया विणिग्गतो ॥
तम्मि समए करिसगेहिं धन्नमज्झाओ पुव्वमुग्गणिउ ।
पुजीकएसु निप्फल तणेसु पज्जालिओ जलणो ॥
तत्थ जलणेण डज्झत विग्गह गब्भ निब्भर भुयगि ।
दट्ठु सविग्गेण रन्ना परिभाविय एय ॥
अहह इमो धरवासो परिहरणिज्जो विवेयवताण ।
वहु जीव विणास करा आरभा जत्थ कीरति ॥
× × × × × पृष्ठ १८
एव सविग्ग मणो राया निय मदिरम्मि सपत्तो ।
हकारिऊण पुच्छइ एगते सावय एग ॥
सपइ सिरि-दत्तसुरु गुणवतो कत्थ विहरइ पएसे ।
सो कहइ डिंडुयाणय पुरम्मि मुणिपुगवो अत्थि ॥
तो राया रयणीए कस्स वि अनिवेइऊण निग्गतो ।
तुरयमि समारुहिऊण डिंडुयाणय पुरे पत्तो ॥
सिरि-दत्तसुरु नमिऊण तस्स कहिऊण नियय वुत्तत ।
जपइ सपइ काउ अणुग्गह देहि मह दिक्ख ॥
गुरुणा वुत्त जुत्त उत्तम-सत्तस्स तुज्झ नर नाह ।
रज्ज तण व मुत्तु करेसि ज सजम गहण ॥
नहि सजमाउ अन्नो ससारुच्छेय-कारण अत्थि ।
नव जलहर विणा किं निव्वडइ दवानल को वि ॥
रन्ना अणप्पमुल एक्क एक्कावलि समप्पेउ ।
जिणधम्म निम्मल-मणा पयपिआ सावया एव ॥
कारवह जिणायथण इमीए एक्कावलीइ मुल्लेण ।
तेहि वि तह त्ति पडिवज्जिऊण त झत्ति कारविय ॥
त अत्थि तत्थ अज्ज वि चउवीस जिणाल२ जिणायथण ।

पुन्नं व मुत्तिमंतं जसभद्द-निवरा जं सहइ ॥
रन्ना पुण पडिवन्ना सिरि-दत्त-गुरुस्स चलण-मूलम्मि ।
अंतर-रिउ-वह-दक्खा दिक्खा निसियाडसि-धार व्व ॥
एगंतरोववासे जा जीवं अंबिलं च पारणए ।
काहं ति तेण विहिया वय-गहण-दिणे चिय पइन्ना ॥
सुय-सागर-पारगओ सूरि-पयं पाविऊण जसभद्दो ।
भुवणे चिरं विहरिओ पडिबोहंतो भविय-वग्गं ॥
ससमय-परसमय-विऊ समए तेणावि निय पए ठविओ ।
निज्जिय-पज्जुन्न-भडो पज्जुन्नो नाम वर-सूरि ॥
अह जसभद्दो सूरी तिव्व-तवच्चरण-सोसिय-सरीरो ।
निय-परिवार-समेओ आरूढो उज्जयंत-गिरिं ॥
रेवयगिरिंद-मउडं व सुकय-लच्छी-विलास-कमलं व ।
भव-जलहि-जाणवत्तं व जिण-हरं गणहरो पत्तो ॥
नमिऊण नेमिनाहं पमज्जिउं निवसिऊण तस्स पुरो । पृ० १९.
पज्जुन्नसूरि-पमुहं निय-परिवारं भणइ एवं ॥
राग-दोस-विमुक्को चिर-सेविय-नाण-दंसण-चरित्तो ।
निच्छय-नएण तित्थं अप्प चिय वुच्चए जइ वि ॥
तह वि हु ववहार-नयेण जो पएसो पणट्ठ-पावाण ।
तित्थंकराण पएहिं फरिसिओ सो परं तित्थं ॥
इह दिक्खा-पडिवत्ती नाणुप्पत्ती विमुत्ति-संपत्ती ।
नेमिरस जेण जाया तेणेसो तित्थमुज्जितो ॥
अन्नत्थ वि मेल्लिस्सं निस्संदेहं दुहावहं देहं ।
तत्तो वरं पसत्थे तित्थे इत्थे वि मेलेमि ॥
इय भणियं पच्चक्खइ जिण-पच्चक्खं चउव्विहाहारं ।
वारंतस्स वि पज्जुन्नसूरिणो सपरिवाररस ॥
पउमासणोवविट्ठो परिचत्त-समत्त-गत्त-परिकम्मो ।
सिरि-नेमिनाह-पडिमा-मुहपंकय-निहिय-नयण-जुओ ॥
सव्वत्थ वि राग-दोस-वज्जिओ परम-तत्त-लीण-मणो ।
मुणिपुंगव-मुणियागम-सवण-समुल्लसिय-संवेगो ॥
पुव्व-महारिसि-मग्गो दूसम-समये वि सेविओ सम्मं ।
तेरस-दिणावसाणे पत्तो तियसालयं सूरी ॥
तत्तो पज्जुन्नगुरू विथरंतो सयल-संघ-परिओ स ।
सुत्तत्थ-पयडण-परो परोवयारं चिरं कुणइ ॥

सत्त-सुहो सुइ-सुहओ वाइज्जतो समग्ग-लोएण ।
ठाणय-पगरण-रूवो जस्सऽज्ज वि फुरइ जस-पडहो ॥
तस्स गुणसेणसूरी सीसो वर-सजमुज्जओ जाओ ।
जस्स गुणचिय वाणा अतररि-वग्ग-निग्गहणे ॥
सीसो खम-ग्ग लग्गो तस्सासी देवचदसूरि त्ति ।
चदेण व दिय-राएण जेण आणदिय भुवण ॥
कय-सुकय कुमुय-वोहा चउर-वठर प्पमोय-सजणणी ।
सतिजिण चरित्त कहा जुण्ह व्व वियभिआ जत्तो ॥
जे ठाणएसु ठविआ पज्जुन्न मुणीसरेण धम्म-दुमा ।
फाऊण ताण विनइ ते जेण लहाविआ वुड्ढि ॥
जस्स चलणारविंद चरित्त लच्छी विलास वासहर । पृष्ठ २०
मुणि भमरेहिँ अमुक्क जिणमय-मयरद-लुद्धेहिं ॥
सो विहरतो मही मडलम्मि खडिय पयड भावरिऊ ।
सयल-भुवणे क्क-बधू वधुक्क्य पुरवर पत्तो ॥
सो तत्थ पणमण-त्थ समागयाण जणाण पउराण ।
ससारा-सारत्तण पयासणि देसण कुणइ ॥
त सोउ सविग्गो सरीर-सुदेर-विजिय-सुरकुमरो ।
एको वणिय-कुमारो कयजली भणिउमाढत्तो ॥
भयव ! भवण्णवाओ जम्म जरा मरण-लहरि-हीरत ।
म नित्थारसु सुचारित्त जाणवत्त-पयाणेण ॥
गुरुणा वुत्त वालय ! किं नामो कस्स वा सुओ त सि ।
तो तस्स माउलेण पयपिअ नेमिनामेण ॥
हेमचन्द्रस्य भयव ! इह-त्थि हत्थि व्व मोढकुल-विंझ-सभवो भद्दो ।
वृत्तान्त । कय-देव-गुरु-जणच्चो चचो नामा पहाण-वणी ॥
निम्मल-कुल-सभूया भूरि-गुणाभरण-भूसिय-सरीरा ।
तस्स-त्थि गेहिणी चाहिणि त्ति सा होइ मह बहिणी ॥
जीए विमल सील दट्ठु लज्जाए चदमा निच ।
चरम-जलहिम्मि मज्जइ कलक पक्खालणत्थ व ॥
ताण तणओ एसो निरुवम रूवो पगिट्ठ-मइ विहवो ।
भुवणु-द्धरण-मणोहर चिचइओ चाहदेवो त्ति ॥
गब्भा-वयार-समए इमस्स जणणीए सुविणए दिट्ठो ।
निय-गेहे सहयारो समुग्गओ वुड्ढिमणुपत्तो ॥
जा पुप्फ-फला रमो तत्तो मुत्तूण मदिर मज्झ ।

अन्नत्थ महारामे मणाभिरामे इमो पत्तो ॥
छायाए पल्लवेहिं कुसुमेहिं फलेहिं तत्थ पवरेहि ।
बहुय-जणाणं एसो उवयारं काउमाढत्तो ॥
गब्भगए वि इमस्सि इह देसे नट्ठमसिव-नामं पि ।
तह अणभिन्नो जाओ लोओ दुब्भिक्ख-दुक्खस्स ॥
परचक्क-चरड-चोराइ-विद्दवा दूरमुवगया सव्वे ।
न फुरंति धूय-पमुहा मेह-च्छन्ने वि दिणनाहे ॥
इय तस्स जम्म-दियहे जायाइं दिसा-मुहाइं विमलाइं । पृ० २१.
देव-गुरु-वंदणेण धम्मत्थीणं मणाइं व ॥
हरिस-जणणो जणाणं सुयणो व्व समीरणो समुल्लसिओ ।
रय-पसमणं निवडियं गुरूण वयणं व गंधजलं ॥
भवणम्मि कुसुम-वुट्ठी सुसामि-तुट्ठि व्व सेवए जाया ।
कव्व-गुणो व्व सहियए फुरिओ गयणंमि तूर-रवो ॥
एसो परिओस-करो बालत्तणओ वि अमय-घडिओ व्व ।
रयणं व कराओ करं संचरिओ सयल-लोयस्स ॥
संपइ इमस्स चित्तं न रमइ अन्नत्थ वज्जिउं धम्मं ।
माणस-सरंमि मुत्तुं हंसस्स व पल्लल-जलेसु ॥
गुरुणा वुत्तं जुत्तं जं कुणइ इमो चरित्त-पडिवत्तिं ।
जेण सो परमत्थो जणणी-दिट्ठस्स सुविणस्स ॥
गहिऊण वयं अवगाहिऊण नीसेस-सत्थ-परमत्थं ।
तित्थकरो व्व एसो जणस्स उवयारओ होही ॥
तत्तो इमस्स जणयं चचं नामेण भणह तो तुब्भे ।
जह चंगदेवमेयं वय-गहणत्थं विसज्जेइ ॥
सो बहु-सिणेह-जुत्तो बहुं पि भणिओ विसज्जइ न पुत्तं ।
तत्तो पुत्तो वि दढं कउज्जमो संजम-ग्गहणे ॥
माउलय-अणुमयं गिण्हिऊण ठाणंतरम्मि सचलिओ ।
गुण-गुरुणा सह गुरुणा संपत्तो खंभतित्थम्मि ॥
तत्थ पवन्नो दिक्खं कुणमाणो सयल-संघ-परिओसं ।
सो सोम-मुहो सोमो व्व सोमचंदो त्ति कयनामो ॥
थेवेण वि कालेण काऊण तवं जिणागमुद्दिट्ठं ।
गंभीरस्स वि सुय सागरस्स पारंगओ एसो ॥
दूसम-समय-असंभव-गुणोह-कलिओ विभाविउं हियए ।
सिरिदेवचंद-गुरुणा एसो गणहर-पए ठविओ ॥

हेम-समच्छवि देहो चदो व्व जणाण जणिय आणदो ।
तत्तो इमो पसिद्धो नामेण हेमचदो त्ति ॥
निच्च सहावउ चिय समग्गलोओवयार-कय चित्तो ।
सो देवयाइ वुत्तो विहरतो विविह देसेसु ॥
गुज्जर विसय मुत्तु मा कुणसु विहारमन्न देसेसु । पृष्ठ २२
काहिसि पगेवयार जेणित्थ ठिओ तुम गरुव ॥
तो तीए वयणेण देसतर-विहरणाउ विणियत्तो ।
चिट्ठइ इहेव एसो पडिबोहतो भविय-वग्ग ॥
वुह-यण चूडामणिणो भुवण पसिद्धस्स सिद्धरायस्स ।
ससय पएसु सव्वेसु पुच्छणिज्जो इमो जाओ ॥
एअस्स देसण निसुणिऊण मिच्छत्त-मोहिय-मई वि ।
जयसिंहो निवो जाओ जिणिद-धम्माणुरत्त मणो ॥
तत्तो तेणित्थ पुरे राय विहारो कराविओ रम्मो ।
चउ जिणपडिम समिद्धो सिद्धविहारो य सिद्धिपुरे ॥
जयसिंहदेव-वयणा निम्मिय सिद्धहेम वागरण ।
नीसेस सद्द-लक्खण निहाणमिमिणा मुणिंदेण ॥
अमओ-वमेय-वाणी-विसालमेय जपिच्छमाणस्स ।
आसि रुण पि न तित्ती चित्ते जयसिंहदेवस्स ॥
तो जइ तुम पि वठसि धम्म-सरूव जहट्ठिय नाउ ।
तो मुणिपुगव-मेय पुच्छसु होऊ ण भत्ति परो ॥
इय सम्म धम्म सरूव साहगो साहिओ अमच्चेण ।
कुमारपालस्य हेमचन्द्रसूरि पार्श्वे गमनम् । हेमचन्द्रसूरे. कुमारपाल प्रति सद्बोध ।
तो हेमचदसूरि कुमर नरिंदो नमइ निच्च ॥
सम्म धम्म-सरूव तस्स समीवमि पुच्छए राया ।
मुणिय सयलागमत्थो मुणि नाहो जपए एव ॥
भव सिंधु तरी-तुल्ल महल्ल-कल्लाण वल्लि-जलकुल्ल ।
कय सयल-सुह समुदय जीवदय चिय मुणसु धम्म ॥
आउ दीहमरोगमगमसम रूव पगिट्ठ वल,
सोहग्ग तिजगुत्तम निरुवमो भोगो जसो निम्मलो ।
आएसेक-परायणो परियणो लच्छी अविच्छेइणी,
होज्जा तस्स भवतरे कुणइ जो जीवाणुकप नरो ॥
नरयपुर सरल-सरणी अवाय सघाय-वग्ग वण धरणी ।
नीसेस-दुक्ख-जणणी हिंसा जीवाण सुह हणणी ॥
जो कुणइ परस्स दुह पावइ त चेव अणतगुण । पृष्ठ २३

लब्भंति अंबयाइं नहि निंबतरुंमि ववियंमि ॥
जो जीव-वहं काउं करेइ खण-मित्तमत्ततणो तित्तिं ।
छेयण-भेयण-पमुहं नरय-दुहं सो चिरं लहइ ॥
जं दोहग्गमुदग्गं जं जण-लोयण-दुहावहं रूवं ।
जं अरस-मूल-खय-खास-सास-कुट्ठाइणो रोगा ॥
जं कण्ण-नास-कर-चलण-कत्तणं जं च जीवियं तुच्छं ।
तं पुव्वारोविय-जीव-दुक्ख-रुक्खस्स फुरइ फलं ॥
जो जीव-दयं जीवो नर-सुर-सिव-सोक्ख-कारणं कुणइ ।
सो गय-पावो पावेइ अमरसीहो व कल्लाणं ॥

(अमरसिंहादिककथानकान्यत्रानुसन्धेयानि)

कुमारपालस्य जीवदयाभिरुचिः ।

इय जीव-दया-रूवं धम्मं सोऊण तुट्ठ-चित्तेण । पृष्ठ ४०.
रन्ना भणियं मुणि-नाह ! साहिओ सोहणो धम्मो ॥
एसो मे अभिरुइओ एसो चित्तंमि मज्झ विणिविट्ठो ।
एसो चिय परमत्थेण घडए जुत्तीहिं न हु सेसो ॥

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मन्नंति इमं सव्वे जं उत्तम-असण-वसण-पमुहेसु ।
दिन्नेसु उत्तमाइं इमाइं लब्भंति पर-लोए ॥ पृष्ठ ४१.
एवं सुह-दुक्खेसुं कीरंतेसुं परस्स इह लोए ।
ताइं चिय पर-लोए लब्भंति अणंत-गुणियाइं ॥
जो कुणइ नरो हिंसं परस्स जो जणइ जीविय-विणासं ।
विरएइ सोक्ख-विरहं संपाडइ संपया-भंसं ॥
सो एवं कुणमाणो पर-लोए पावए परेहिंतो ।
बहुसो जीविय-नासं सुह-विगमं संपओच्छेयं ॥
जं उप्पइ तं लब्भइ पभूयतरमित्थ नत्थि संदेहो ।
वविएसु कोद्दवेसुं लब्भंति हि कोद्दव चेय ॥
जो उण न हणइ जीवे जो तेसिं जीवियं सुहं विभवं ।
न हणइ तत्तो तस्स वि तं हणइ को वि पर-लोए ॥
ता भद्देण व नूणं कयाणुकंपा मए वि पुव्व-भवे ।
जं लंघिऊण वसणाइं रज्ज-लच्छी इमा लद्धा ॥
ता संपइ जीवन्दया जाव-जीवं मए विहेयव्वा ।
मंसं न भक्खियव्वं परिहरियव्वा य पारद्धी ॥
जो देवयाण पुरओ कीरइ आरुग्ग-संति-कम्म-कए ।

पसु महिसाण विणासो निवारियव्वो मए सो वि ॥
जीव-वह-दुक्खण वि जइ आरुग्गाइ जायए कह वि ।
तत्तो दवानलेण दुमाण कुसुमोग्गमो होज्जा ॥
जो जन्नेसु पसु वहो विहिओ सग्गाइ साहण निमित्त ।
दिय पुगव ! सेय चिय विवेइणो त न काहिंति ॥
बालो वि मुणइ एव ज जीव वहेण लब्भइ न सग्गो ।
किं पन्नग मुह कुहराओ होइ पीऊस-रस-वुट्ठी ? ॥
तो गुरुणा वागरिय नरिंद ! तुह धम्म बहुरा बुद्धी ।
सव्वुत्तमो विवेगो अणुत्तर तत्त दसित्त ॥
ज जीव-दया-रम्मे धम्मे कल्लाण जणण कय कम्मे ।
सग्गापवग्ग पुर-मग्ग-दसणे तुह मण लीण ॥

कुमारपालस्य सर्वग्रामनगरेषु जीवदया प्रवर्तना ।

तओ रन्ना राया[ए]स पेसणेण सव्व गाम-नगरेसु अमारि घोसणा पडह वायण पुव्व पवत्तिया जीव-दया ।

राज्ञादेशप्रेषणेन

गुरुणा भणिओ राया—महाराय ! दुप्परिच्चया पाण मस गिद्धी । धन्नो तुम भायण सकल कल्लाणाण जेण कया मस निवित्ती ।

राज्ञो मासपरि त्याग ।

ता सम पालेज्जसु मस निविसि नरिंद ! जा जीव । सम अपालयतो कुदो व तुह लहइ जीवो ॥ पृष्ठ ४२

(कुन्दकथानकमनुसन्धेयम्)

जो पुण नियममरुह पालिज्ज अवज्ज-वज्जणुज्जुत्तो । सो पुरिसो पर लोए सोक्खमरुह लहइ नूण ॥ पृष्ठ ४७
जो य न करेज्ज नियम निद्धम्मो जो कय च भजिज्जा । सो मस भोग गिद्धो नरयाइ-कयत्थण लहइ ॥

ता महाराय ! जुत्त तुमए कय ज सत्तण्ह महा वसणाण दुवे पारद्धी मस च परिचत्ताणि । सेसाणि वि सव्वाणत्थ निबधणाणि परिहरियव्वाणि । तत्थ—
ज कुल कलक मूल गुरु लज्जा-सच-सोय पडिकूल ।
धम्मत्थ काम-चुक्क दाण दया भोग परिमुक्क ॥
पिय माय भाय-सुय भज मोसण सोसण सुह जलाण ।
सुगइ पडिवन्थ भूय त जूय राय ! परिहरसु ॥
जूय-पसत्तो सत्तो समत्त वित्तस्स कुणइ विद्धस ।
हारिय असेस रज्जो इह दिट्ठतो नलो राया ॥

(द्यूतविषये नलचरितमत्रानुसन्धेयम्)

राज्ञो द्यूतपरित्यागः । राज्येऽपि राजादेशेन तन्निषेधः ।

एयं सोऊण भणियं रन्ना भयवं ! न मए अक्खाइ-जूएण कीलामेत्तं पि कायव्वं । गुरुणा वुत्तं महाराय ! जुत्तं तुम्हारिसाणं विणिज्जिय-अक्खाणं अक्ख-जूय-वज्जणं । मंतीहिं विन्नत्तो राया देव ! देवेण ताव सयं परिचत्तं एवं, अओ सव्वत्थ रज्जे निवारिज्जउ त्ति । रन्ना वुत्तं एवं करेह । 'आएसो पमाणं' ति भणंतेहिं तेहिं तहेव कयं । गुरुणा भणियं सव्वाणत्थनिबंधण परि-हरसु पर-रमणि-सेवणं । पृष्ठ ७६. पृष्ठ ७७.

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कुलु कलंकिउ मलिउ माहप्पु,
मलिणीकय सयण-मुहु,
दिन्नु हत्थु नियगुण-कडप्पहु,
जगु झंपिओ अवजसिण,
वसण-विहिय सन्निहिय अप्पह ।
दूरह वारिउ भद्दु तिणि ढक्किउ सुगइ-दुवारु ।
उभय-भवुब्भड-दुक्ख-करु कामिउ जिण परदारु ॥
सरहस-नमिर-नरेसर-चूडा-चुंबिज्जमाण-चलणो वि ।
पर-महिलमहिलसंतो पज्जोओ बंधणं पत्तो ॥

(पारदार्ये प्रद्योतकथाऽत्रानुसन्धेया)

वेश्या-परदारागमन-परित्यागः ।

रन्ना वुत्तं भयवं ! मूलाओ च्चिय मए परित्थीओ । पृष्ठ ८३.
दूरं भयंकरीओ भुयंगमीओ व्व चत्ताओ ॥
पर रमणि-पसत्त-मणो पाएण जणो न को वि मह रज्जे ।
गुरुणा भणियं धन्नो सि जो परित्थी-नियत्तो सि ॥
कमलाण सरं रयणाण रोहणं तारयाण जह गयणं ।
परदार-निवित्ति-वयं वन्नंति गुणाण तह ठाणं ॥ पृष्ठ ८४.
जह गुरुणा वागरियं वेसा-वसणं नरिंद ! मुत्तव्वं ।
दविणस्स विणासयरं जं कमल-वणस्स तुहिणं व ॥
जं नीर-रासि-महणं व कालकूडं जणेइ खयरोगं ।
कवलेइ कुलं सयलं जं राहु-मुहं व ससि-बिंबं ॥
धूमो व्व चित्त-कम्मं जं गुण-गणमुज्जलं पि मलिणेइ ।
जं दोसाण निवासो वम्मिय-विवरं व भुयगाणं ॥

वेसा-वसणासत्तो तिवग्ग मूल विणासिउ जत्थ ।
पच्छा पच्छायावेण लहइ सोय असोओ व्व ॥

(अशोककथानकमनानुसन्धेयम्)

रत्ना भणिय—भयव ! वेसासु मण अह पि न करिस्स । पृष्ठ ९२
गुरुणा भणिय भवउ उत्तम पुरिसस्स जुत्तमिण ॥
सपथ मज्ज-वसण दोसे सुणसु—

मद्यपानवर्जनम् ।

नचइ गायइ पहसइ पणमइ परिभमइ मुयइ वत्थ पि ।
तूसइ रूसइ निक्कारण पि मद्दरा मत्तम्मत्तो ॥
जणणि पि पियय्म पियय्म पि जणणि जणो विभावतो ।
मद्दरा-मएण मत्तो गम्मागम्म न याणेइ ॥
न हु अप्प पर विसेस वियाणए मज्ज पाण मूढ मणो ।
जह मन्नइ अप्पाण पहु पि निब्भत्थ जेण ॥
वयणे पसारिए साणया विवरम्मेण मुत्तति ।
एह पडिय-सवस्स व दुरप्पणो मज्ज मत्तस्स ॥
धम्मत्थ काम विग्घ विहुणिय मइ कित्ति कति मज्जाय ।
मज्ज सव्वेसि पि हु भवण दोसाण किं वहुणा ? ॥
ज जायवा सन्तयणा स परियणा स विहवा स नयरा य ।
निघ सुरा पसत्ता खय गया त जए पयड ॥

(यादवकथानकमनानुसन्धेयम्)

एव नरिंद ! जाओ मज्जाओ जायवाण सव्व-क्खओ । पृष्ठ १०५
ता रत्ना नियरज्जे मज्जपवित्ती वि पडिसिद्धा ॥
इण्हि नरिंद ! निसुणसु कहिज्जमाण मए समासेण ।
वसणाण सिरो रयण व सत्तम चोरियावसण ॥
पर-दव्व-हरण पाव दुमस्स वण हरण मारणाईणि ।
वसणाइ कुसुम नियरो नारय दुक्खाइ फलरिद्धी ॥
जम्मतो सुत्तो वा न लहइ सुक्ख दिणे निसाए वा । पृष्ठ १०६
सका छुरियाए छिज्जमाण हियओ धुव चोरो ॥
ज चोरियाए दुक्ख उ भवण सूलरोवण प्पमुह ।
एत्थ वि लहेइ जीवो त सव्व जणस्स पच्चक्ख ॥
दोहग्गमणाच्छेय पराभव विभव भसमन्न पि ।
ज पुण परत्थ पावइ पाणी त केत्तिय कहिमो ॥
हरिऊण परस्स धण कयाणुतावो समप्पए जइ वि ।
तह वि हु लहेइ दुक्ख जीवो वरुणो व्व परलोए ॥

(वरुणकथानकमत्रानुसन्धेयम्)

चौर्य-मृतधना-पहरणनिषेधः ।

रन्ना भणियं भयवं ! पुव्वं पि मए अदिन्नमन्नधणं । पृष्ठ ११४.
न कयावि हु गहियव्वं निय-रज्जे इय कओ नियमो ॥
जो उण कयाइ कस्स वि कयावराहस्स कीरए दंडो ।
सो लोय-पालण-निमित्तमव्ववत्था हवइ इहरा ॥
जं च रुयंतीण धणं महंत-पीडा-निबंधणत्तेण ।
बहु-पाव-बंध-हेउं अओ परं तं पि वज्जिस्सं ॥

गुरुणोक्तं

न यन्मुक्तं पूर्वं रघु-नघुष-नाभाग-भरत-
प्रभृत्युर्व्वीनाथैः कृतयुगकृतोत्पत्तिभिरपि ।
विमुञ्चन् संतोषात्तदपि रुदतीवित्तमधुना
कुमार-क्ष्मापाल ! त्वमसि महतां मस्तकमणिः ॥

इय सोमप्पह-कहिए कुमारनिव- हेमचंद-पडिबद्धे ।
जिण-धम्म-प्पडिबोहे समत्थिओ पढम-पत्थावो ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे प्रथमः प्रस्तावः ॥

अथ द्वितीयः प्रस्तावः ।

राज्ञो देवपूजोपास्तिविषयको पदेश ।

अन्न च सुणसु पत्थिव ! जीवन्दया-लक्खणो इमो धम्मो । पृष्ठ ११६
जेण सय अणुचिन्नो कहिओ अ जणस्स हिअ हेउ ।
सो अरहतो देवो जसेस रागाइ-दोस-परिचत्तो ।
सव्वन्नू अवितह सयल-भाव पडिवायण पहाणो ॥
रागाइ जुओ रागाइ परवस रक्खिउ पर न समो ।
नहि अप्पणा पलित्तो पर पलित्त निवारेइ ॥
धम्मा धम्मसरूव सक्ख कहिउ कह अस वत्थू ।
रूव विसेस वोत्तु अत्थि किमधस्स अहिगारो ॥
परमत्थ अकहतो वि होइ देवो त्ति जुत्तिरित्तमिण ।
गयणस्स वि देवत्त अणुमन्नह अन्नहा किं न ॥
जो अरहत देव पणमइ झाएइ निच्चमचेइ ।
सो गयपावो पावेइ देवपालो व्व कल्लाण ॥

(अत्र देवपालकथानकादिकान्यनुसन्धेयानि)

कुमारपालचरितं कुमारविहारादि जैनमन्दिर वर्णनम् ।

जपइ कुमर नरिंदो—मुणिंद ! तुह देसणामयरसेण । पृष्ठ १४३
ससित्त सव तणुओ मह नट्ठा मोह विस मुच्छा ॥
मुणिय मए इयाणिं ज देवा जिणवरा चउव्वीस ।
जे राग-दोस मय-मोह कोह-लोहेहिं परिचत्ता ॥
नवर पुव्व पि मए भइग भाव प्पहाण चित्तेण ।
पडिहय पाव पवेस लद्धु तुम्हाण उवएस ॥
सिरिमाल वस अवयस मति-उदयण समुद्द-चदस्स ।
मइ निज्जिय सुरगुरुणो धम्म हुम-आलवालस्स ॥
नयवत सिरो मणिणो विवेय माणिक्क-रोहणगिरिस्स ।
सचरिय कुसुम तरुणो वाहडदेवस्स मतिस्स ॥
जय पायड वायड कुल-नायणालकार-चद-सूराण ।
गग्ग तणयाण तह सव्वदेव सवाण सेट्ठीण ॥
दाऊण य आएस 'कुमरविहारो' कराविओ एत्थ । पृष्ठ १४४
अट्ठावओ व्व रम्मो चउवीस जिणालओ तुगो ॥
कणयामलसार-पहाहिं पिंजरे जम्मि मेरुसारिच्छे ।
रेहति केउदडा कणय मया कप्प रुक्ख व्व ॥
स्तम्भै कन्दलितेन काञ्चनमयैरुत्कृष्टरत्नाञ्चितो

लोचैः पल्लवितेव तैः कुसुमितेवोच्चूलमुक्ताफलैः ।
सौवर्णैः फलितेव यत्र कलशैराभाति सिक्ता सती
श्रीपार्श्वस्य शरीरकान्तिलहरीलक्षेण लक्ष्मीलता ॥
पासस्स मूलपडिमा निम्मविया जत्थ चंदकंतमई ।
जण-नयण-कुवलउल्लास-कारिणी चंद-मुत्ति व्व ॥
अन्नाओ वि बहुयाओ चामीयर-रुप्प-पित्तलमईओ ।
लोयस्स कस्स न कुणंति विम्हयं जत्थ पडिमाओ ॥
संपइ देव-सरूवं मुणिऊण समुल्लसंत-मुह-भावो ।
तित्थयर-मंदिराइं सव्वत्थ वि कारविस्सामि ॥
तत्तो इहेव नयरे कारविओ कुमरवाल-देवेण ।
गरुओ 'तिहुण-विहारो' गयण-तलुत्तंभण-क्खंभो ॥
कंचणमय-आमलसार-कलस-केउप्पहाहि पिंजरिओ ।
जो भन्नइ सचं चिय जणेण मेरु त्ति पासाओ ॥
जस्सिं महप्पमाणा सव्वुत्तम-नीलरयण-[illegible] ।
मूल-पडिमा निवेणं निवेसिया नेमिनाह-प्रथम
कुसुमोह-अचिया जा जणाण काउं पवित्तुं [illegible]
गंगा-तरंग-रंगंत-चंगिमा सहइ जउण व्व
वट्टंताण जिणाणं रिसह-प्पमुहाण जत्थ चउवीसा ।
पित्तलमय-पडिमाओ कारविया देवउलियासु ॥
एवमइक्कंताणं तह भावीणं जिणाण पडिमाओ ।
चउवीसा चउवीसा निवेसिया देवउलियासु ॥
इय पयडिय-भय-जसडंबराहिं वाहत्तरीइ जो तुंगो ।
सप्पुरिसो व्व कलाहिं अलंकिओ देवकुलियाहिं ॥
अन्नेवि चउव्वीसा चउवीसाए जिणाण पासाया ।
कारविया तिविहार-प्पमुहा अवरे वि इह बहवो ॥
जे उण अन्ने अन्नेसु नगर-गामाइएसु कारविया ।
तेसि कुमर-विहाराण को वि जाणइ न संखं पि ॥ पृष्ठ १४५.
अह गुरुणा वागरियं देव-सरूवं जहट्ठियं तुमए ।
गुरुतत्त्वोपदेशः । मुणियं, नरिंद ! संपइ गुरु-तत्तं तुज्झ अक्खेमि ॥
अत्थमिएसु जिणेसुं सूरेसु व हरिय-मोह-तिमिरेसु ।
जीवाइ-पयत्थे दीवओ व्व पयडइ गुरु चेय ॥
गुरु-देसणा-वरत्त वर-गुण-गुच्छं विणा गहीराओ ।
संसार-कूव-कुहराउ निग्गमो नत्थि जीवाणं ॥

गुरुणो कारुन्न धणस्स देसणा पय भरेण सित्ताण ।
भविय दुमाण विज्झाइ जन्ति मिच्छत्त-दावग्गी ॥
जो चत्त-सव्व-सगो जिइदिओ जिय परीसह कसाओ ।
निम्मल-सील गुणड्ढो सो चेय गुरू न उण अन्नो ॥
नरय गइ गमण जुग्गे कए वि पावे पएसिणा रन्ना ।
ज अमरत्त पत्त त गुरु पाय-प्पसाय फल ॥

(अत्र मदेशिराजादीना कथा अनुसन्धेया:)

गुरुसेवाफले सम्प्र तिनृपोदाहरणम्। चिंतामणि कप्पदुम कामदुहाईणि दिव्व-वत्थूणि । पृष्ठ १६६
जण-वछियत्थ करणे न गुरूणि गुरु प्पसायाओ ॥
जो पेच्छिऊण पावति पाणिणो मणुय तियस सिद्धि-सुह ।
कयणा-कुल-भवणाण ताण गुरूण कुणह सेव ॥
दमगो वि पुव्व-जम्मे ज महिवइ निवह नमिय पय कमलो ।
जाओ सपइ राओ त गुरु चलणाण माहप्प ॥

(अत्र सम्प्रतिकथाऽनुसन्धेया)

सम्प्रतिनृपतेरिव कुमारपालस्य रथयात्रोत्सव करणम्। इय सपइ निव चरिय निसामिय हेमसूरि पहु पासे । पृष्ठ १७४
राया कुमारवालो तहेव कारवइ रहजत्त ॥
त जहा—
नच्चत-रमणि चक्क विसाल वलि थाल सकुल राया ।
कुणइ कुमार विहारे सासय अट्ठाहिया-महिम ॥
नट्ठट्ठ कम्ममट्ठ वि दिणाइ सयमेव जिणवर व्हविउ ।
गुरु हेमचद पुरओ कयजली चिट्ठइ नरिंदो ॥
अट्ठम दिणम्मि चित्तस्स पुण्णिमाए चउत्थ पहरम्मि ।
नीहरइ जिण रहो रवि रहो व्व आसाओ पयडतो ॥
व्हविय विलित्त कुसुमोह अचिय तत्थ पासजिण पडिम ।
कुमर विहार-दुवारे महायणो ठवइ रिद्धीए ॥
तूर रव भरिय भवणो स रहस नच्चत चारु तरुणि-गणो ।
सामत मति सहिओ वच्चइ निव मदिरम्मि रहो ॥
राया रहत्थ पडिम पट्टसुय कणय भूसणाईहि ।
सयमेव अचिउ कारवेइ विविहाइ नट्टाइ ॥
तत्थ गमिऊण रयणि नीहरिओ सीह वार वाहिमि ।
ठाइ पवचिय घय-तडवम्मि पड मडवम्मि रहो ॥ पृष्ठ १७५
तत्थ पहाए राया रह जिण पडिमाइ विरइउ पूय ।

चउविह-संघ-समक्खं सयमेवारत्तियं कुणइ ॥
तत्तो नयरम्मि रहो परिसक्कइ कुंजरेहिं जुत्तेहिं ।
ठाणे ठाणे पड-मंडवेसु विउलेसु चिट्ठंतो ॥

किञ्च

प्रेङ्खन्मण्डपमुल्लसद्ध्वजपटं नृत्यद्बृहन्मण्डलं
चच्चन्मच्चमुदच्चदुच्चकदलीस्तम्भं स्फुरत्तोरणम् ।
विश्वग्जैनरथोत्सवे पुरमिदं व्यालोकितुं कौतुका-
ल्लोका नेत्रसहस्रनिर्मितिकृते चक्रुर्विधेः प्रार्थनाम् ॥

एवं अट्ठ-दिणाइं रह-जत्तं जणिय-जण-चमक्कारं ।
कुणइ जहा कुमर-निवो तहेव आसोय-मासे वि ॥
जंपइ निय-मंडलिए एवं तुब्भे वि कुणह जिणधम्मं ।
ते निय-निय-नयरेसुं कुमर-विहारे करावंति ॥
विरयंति वित्थरेणं जिण-रह-जत्तं कुणंति मुणि-भत्तिं ।
तत्तो समग्गमेयं जिणधम्म-मयं जयं जायं ॥
अन्न-दिणम्मि मुणिंदो कुमर-विहारे कुमारवालस्स ।
चउ-विह-संघ-समेओ चिट्ठइ धम्मं पयासंतो ॥
बहु-विह-देसेहिंतो धणवंतो तत्थ आगओ लोओ ।
पट्टंसुय-कणय-विभूसणेहिं काऊण जिणपूयं ॥
कणय-कमलेहिं गुरुणो चलण-जुयं अच्चिऊण पणमेइ ।
तत्तो कयंजलि-उडो नरवइणो कुणइ पणिवायं ॥
तो पत्थिवेण भणियं किमत्थमेत्थाऽऽगओ इमो लोओ ? ।
एक्केण सावएणं भणियमिणं सुण महाराय ! ॥

पूर्वं वीरजिनेश्वरेऽपि भगवत्याख्याति धर्मं स्वयं
प्रज्ञावत्यभयेऽपि मन्त्रिणि न या कर्तुं क्षमः श्रेणिकः ।
अक्लेशेन कुमारपालनृपतिस्तां जीवरक्षां व्यधा-
ल्लब्ध्वा यस्य वचःसुधां स परमः श्रीहेमचन्द्रो गुरुः ॥

तत्पादाम्बुजपांशुभिः प्रथयितुं शुद्धिं परामात्मन-
स्तद्वक्त्रेन्दुविलोकनेन सफलीकर्तुं निजे लोचने ।
तद्वाक्यामृतपानतः श्रवणयोराधातुमत्युत्सवं पृष्ठ १७६.
भक्त्युत्कर्षकुतूहलाकुलमना लोकोऽयमत्रागतः ॥

ता नरनाह ! कयत्था अम्हे, अम्हाण जीवियं सहलं ।
जहिं नमिओ मुणिंदो पचक्खो गोयमो व्व इमो ॥
जिणधम्मे पडिवत्ती दूसम-समए असंभवा तुज्झ ।

देसतर-ट्ठिएहिं सोउ दिट्ठो य पच्चक्ख ॥
संपइ वच्चिस्सामो सुरट्ठ-देसम्मि तित्थ-नमणत्थ ।
अन्न समयम्मि होही मग्गेसु किमेरिस सुत्थ ? ॥

कुमारपालस्य तीर्थयात्रा करणम् ।

रन्ना भणिय—भयव ! सुरट्ठ-विसयम्मि अत्थि किं तित्थ ? ।
तो गुरुणा वागरिय—पत्थिव ! दो तत्थ तित्थाइ ॥
जत्थ सिरि उसभसेणो पढम-जिणिंदस्स गणहरो पढमो ।
सिद्धिं गओ तमेक्क सत्तुंजय पव्वओ तित्थ ॥
बीय तु उज्जयतो नेमिजिणिंदस्स जमि जायाइ ।
कल्लाणाइ निक्खमण-नाण नि राण गमणाइ ॥
रन्ना भणिय भयव ! अह पि तित्थाण ताण नमणत्थ ।
वच्चिस्सामि भवस्स, गुरुणा भणिय इम जुत्त ॥
ज तित्थ वदणेण सम्मत्त थिरत्तमत्तणो होइ ।
तप्पूयणेण जायइ अथिरस्स धणस्स सहलत्त ॥
अन्नेसि पि जणाण सद्धा वुड्ढी कया हवइ वाढ ।
सेवति परे वि धुव उत्तम जण सेविय मग्ग ॥
इय गुरु-वयण सोउ राया पसरिय अतुच्छ-उच्छाहो ।
सम्माणिउ विसज्जइ देसतर-सतिय लोय ॥
सोहण दिणे सय पुण चलिओ चउरग सेन्न परियरिओ ।
चउ विह-सघ-जुएण गुरुणा सह हेमचदेण ॥
ठाणे ठाणे पट्टसुएहिं पूय जिणाण सो कुणइ ।
किं तत्थ होइ थेव जत्थ सय कारओ राया ॥
तत्तो क्रमेण रेवय पव्वय हिट्ठे ठियस्स नयरस्स ।
गिरिनयरस्सासन्ने गतु आवासिओ राया ॥
तत्थ नरिंदेण दसार मडवो भुवण मडणो दिट्ठो ।
तह अक्खाडय-सहिओ आवासो उग्गसेणस्स ॥

गिरिनगर वर्णनम् ।

विम्हिय मणेण रन्ना मुणि नाहो पुच्छिओ किमेय ति ।
भणइ गुरू गिरिनयर ठाणमिण उग्गसेणस्स ॥
बारवईए पुरीए समुद्दविजयाइणो दस दसारा ।
आसि असि भिन्न-अरिणो जायव कुल विज्ज गिरिन्करिणो ॥
तत्थ दसमो दसारो वसुदेवो तस्स नदणो कण्हो ।
सो आसि तत्थ राया त्ति खड महि मडलस्स पहू ॥
पुत्तो समुद्दविजयस्स आसि कुमरो अरिट्ठनेमि त्ति ।
बावीसइमो तित्थकरो त्ति चारित्त कय चित्तो ॥
अविसय तण्हो कण्हो नरोहओ उग्गसेण राय सुय ।

राइमई परिणेउं सो चलिओ रहवरारूढो ॥
करि-तुरय-रहारूढेहिं कण्ह-पमुहेहिं पवर-सयणेहिं ।
सहिओ समागओ उग्गसेण-निव-मंदिरासन्नं ॥
सोऊण करुण-सद्दं जा दिट्ठि देइ तत्थ ता नियइ ।
रुद्धे पसु-ससय-सूअर-उरब्भ-हरिणाइणो जीवे ॥
तस्सद्द-जणिय-दओ किमिमे रुद्ध त्ति पुच्छए कुमरो ।
तो सारहिणा भणियं कुमार ! सुण कारणं एत्थ ॥
हणिउं इमे वराए इमाण मंसेण भोयणं दाही ।
तुज्झ विवाहे वेवाहियाण सिरि-उग्गसेण-निवो ॥
तो भणियं कुमरेणं धिद्धी ! परिणयणमेरिसं जत्थ ।
भव-कारागार-पवेस-कारणं कीरए पावं ॥
भोगे भुयंग-भोगे व्व भीसणे दूरओ लहुं मुत्तुं ।
संसार-सागरुत्तरण-संकमं संजमं काहं ॥
तो वज्जरियं इमिणा इत्तो सारहि ! रहं नियत्तेसु ।
चालेसु मंदिरं पइ तेणावि तहेव तं विहियं ॥
दट्ठुं कुमरमुवितं रविं व नलिणी विसट्ट-मुह-कमला ।
जा आसि पुव्वमिण्हिं तु पिच्छिउं तं नियत्तं सा ॥
राइमई खेय-परा परसु-नियत्त व्व कप्प-रुक्ख-लया ।
मुच्छा-निमीलियच्छी सहस त्ति महीयले पडिया ॥
सत्थी-कया सहीहिं वाह-जलाविल-विलोयणा भणइ ।
हा ! नाह ! किमवरद्धं मए जमेवं नियत्तो सि
जइ वि तुमए विमुक्का अहं अहन्ना तहा वि मह नाह ! । पृष्ठ १७८.
तुह चलण चिय सरणं ति निच्छिउं सा ठिया बाला ॥
दाऊण वच्छरं दाणमुज्जयंते पवन्न-चारित्तो ।
चउ-पन्नास-दिणंते लहइ पहू केवलं नाणं ॥
तो नगरागर-गामाइएसुं पडिबोहिऊण भविय-जणं ।
सो वास-सहस्साऊ इहेव अयले गओ मुक्खं ॥
रन्ना भणियं भयवं ! अज्ज वि तक्काल-संभवं किमिमं ।
चिट्ठइ इसार-मंडव-पमुहं तो जंपियं गुरुणा ॥
तक्काल-संभवं जं तं न इमं किं तु थेव-काल-भवं ।
तमिमं पुण जेण कयं कहेमि तं तुज्झ नर-नाह ! ॥

पादलिप्तसूरि-वर्णनम्

गुरु-नागहत्थि-सीसो बालो वि अ-बाल-मइ-गुणो सुकई ।
कइया वि कंजियं घेत्तु-मागओ कहइ गुरु-पुरओ ॥

अह (?) तत्थच्छीए अपुप्फिअ पुप्फदंत पतीए।
नव साल-कजिय नव वहइ कुडएण मे दिन्न॥
गुरुणा भणिओ सीसो वच्छ! पलित्तोसि ज पढसि एव।
सीसो भणइ पसाय कुरु मह आयार-दाणेण।
एव ति भणइ सूरी तो पालित्तो जणेण सो वुत्तो।
जाओ य सुय समुदो आयरिओ विविह सिद्धि-जुओ॥
काऊण पाय लेव गयणे सो भमइ नमइ तित्थाइ।
नागार्जुनभिक्षु वर्णनम्। सुणइ सुरट्ठ-निवासी भिक्खू नागज्जुणो एव॥
सो पत्थइ पालित्त पयच्छ! निय पाय-लेव सिद्धि मे।
गिण्ह मह कणय सिद्धि, तत्तो पालित्तओ भणइ॥
निक्किंचणस्स किं कचणेण किं चत्थि मे कणय-सिद्धी।
तुह पाय-लेव सिद्धि च पाव हेउ त्ति न कहेमि॥
तो कय-सावय-रूवेण भिक्खुणा आगयस्स गिरिनयरे।
गुरुणो गुरु भत्तीए जलेण पक्खालिया चलणा॥
पय-पक्खालण सलिलस्स गधओ जोसहीण नाऊग।
सचुत्तर सय तेण पाय लेवो सय विहिओ॥
तवसओ गयणे फुक्कुडो व्व उप्पडइ पडइ पुण भिक्खू।
तो कहइ जहावित्त गुरुणो तेणावि तुट्टेण॥
भणिओ भिक्खू तदुल-जलेण कुरु पाय लेवमेय ति। पृष्ठ १७९.
कुणइ तह चिय भिक्खू जाया नह गमण लद्धी से॥
पालित्तयस्स सीसो व्व कुणइ नागज्जुणो तओ भत्ति।
नेमि चरियाणुसरण सव्व पि कय इम तेण॥
त सोउ भत्ति परो नरसरो नेमिनाह-नमणत्थ।
गिरिमारुहिउ वढइ तो भणिओ हेमसूरीहिं॥
नर-वर! विसमा पज्जा अओ तुम चिट्ठ चडउ सेस-जणो।
लहहिसि पुन्न सत्तो व्व भावओ इह ठिओ वि तुम॥
तो रन्ना पट्ठविया पहुणो पूया पहाण जण हत्थे।
तत्थ ठिएणावि सय गुरु भत्तीए जिणो नमिओ॥
अह जिण महिम काउ अवयरिए रेवयाओ सयल जणे।
कुमारपालस्य शत्रु चलिओ कुमारवालो सत्तुजय तित्थ नमणत्थ॥
जयतीर्थयात्रा वर्णनम्। पत्तो तत्थ कमेण पालित्ताणमि कुणइ आवास।
अह कुमरनरिंदो हेमसूरिणा जपिओ एव॥
पालित्ताण गामो एसो पालित्तयस्स नामेण।

नागज्जुणेण ठविओ इमस्स तित्थस्स पुज्जत्थं ॥
पुहइ-पइट्ठाण-भरुयच्छ-मन्नखेडाइ-निवइणो जं च ।
धम्मे ठविया पालित्तएण तं कित्तियं कहिमो ॥
सत्तुंजयमारूढो राया रिसहस्स कुणइ गुरु-भत्ति ।
सो पासायं दट्ठूण विम्हिओ जंपिओ गुरुणा ॥
बाहड-महत्तमेणं उद्धरिओ एस तुह पसाएण ।
तिहुयण-भरणुचरिउ व्व पुंजिओ सहइ तुज्झ जसो ॥
तो उत्तरिउं सत्तुंजयाओ निय-नयरमागओ राया ।
उज्जिते नेमिजिणो न मए नमिओ त्ति झूरेइ ॥
जंपइ सहा-निसन्नो सुगमं पज्जं गिरिम्मि उज्जिते ।
को कारविउं सक्को ?, तो भणिओ सिद्धवालेण ॥
प्रथा वाचि प्रतिष्ठा जिनगुरुचरणाम्भोजभक्तिर्गरिष्ठा
श्रेष्ठानुष्ठाननिष्ठा विषयसुखरसास्वादसक्तिस्त्वनिष्टा ।
बंहिष्ठा त्यागलीला स्वमतपरमतालोचने यस्य काष्ठा
धीमानाम्रः स पद्यां रचयितुमचिराद्दुज्जयन्ते नदीर्णः ॥
युक्तं त्वयोक्तमित्युक्त्वा पद्यां कारयितुं नृपः । पृ० १८०.
पुत्रं श्रीराणिगस्याम्रं सुराष्ट्राधिपतिं व्यधात् ॥
यां सोपानपरम्परापरिगतां विश्रामभूमीयुतां
स्रष्टुं विष्टपसृष्टिपुष्टमहिमा ब्रह्मापि जिह्मायितः ।
मन्दस्त्रीस्थविरार्भकादिसुगमां निर्वाणमार्गोपमां
पद्यामाम्रचमूपतिर्मतिनिधिर्निर्मापयामास ताम् ॥
इय सोमप्पह-कहिए कुमारनिव-हेमचंद-पडिवद्धे ।
जिणधम्म-प्पडिबोहे समत्थिओ बीय-पत्थावो ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे द्वितीयः प्रस्तावः ॥

अथ तृतीयः प्रस्तावः ।

कुमारपाल-दानोपदेश ।

अह जपइ मुणि-नाहो जीव-दया-लक्खणस्स धम्मस्स । पृष्ठ १८१
कारण भूअ भणिय दाण पर दुक्ख-दलण ति ॥
नो तेसिं कुविय व दुक्खमसिल आलोयए सम्मुह
नो मिल्हेइ घर कमकमटिया दासि व्व तेसिं सिरी ।
सोहग्गाइ-गुणा चयंति न गुणाऽऽणद्ध व्व तेसि तणु
जे दाणमि समीहियत्थ जणणे कुव्वंति जत्त जणा ॥
दाण पुण नाणा ऽभय धम्मोवट्ठभ भेयओ तिविह ।
रयण त्तय व सग्गा पवग्ग-सुह-साहण भणिय ॥
नाण तत्थ दु-भेय मिच्छा-नाण च सम्म नाण च ।
ज पाव-पवित्ति कर मिच्छा-नाण तमक्खाय ॥
त च इम वेज्जय जोइसत्थ रस वाउवाय कामाण ।
तह नट्ठ-सत्थ विग्गह भिगयाण परूवग सत्थ ॥
ज जीव दया-मूल समग्ग-ससार-मग्ग-पडिकूल ।
भाव रिउ हियय सूल त सम्म नाणमुद्दिट्ठ ॥
त पुण दुवालसग नेय सव्वन्नुणा पणीय ति ।
मोक्खन्तरु त्तीय भूओ धम्मो चिय वुच्चए जत्थ ॥

किञ्च—

सम्मत्त परिग्गहिय सम्म सुय लोइय तु मिच्छ सुय ।
आसज्जउ सोआर लोइय लोउत्तरे भयणा ॥
नाण पि त न नाण पाव-मई होइ जत्थ जीवाण ।
न कयावि फुरइ रयणी सूरमि समुग्गए सते ॥
नाण मोह-महधयार-लहरी सहार सूरग्गमो
नाण दिट्ठ-अदिट्ठ इट्ठ घडणा सकप्प कप्प दुमो ।
नाण दुज्जय कम्म कुजर-घडा-पचत्त पचाणणो
नाण जीव अजीव वत्थु विसरस्सालोयणे लोअण ॥
नाणेण पुन्न पावाइ जाणिउ ताण कारणाइ च ।
जीवो कुणइ पवित्ति पुन्ने पावाओ विणियत्ति ॥ पृष्ठ १८२
पुन्ने पवत्तमाणो पावइ सग्गा पवग्ग-सोक्खाइ ।
नारय तिरिय दुहाण य मुच्चइ पावाओ विणियत्तो ॥
जो पढइ अउव्व सो लहेइ तित्थकरत्तमन्न भवे ।
जो पुण पढावइ पर सम्म-सुय तस्स कि भणिमो ॥

जो उण साहेज्जं भत्त-पाण-वर-वत्थ-पुत्थयाईहिं ।
कुणइ पढंताणं सो वि नाण-दाणं पयट्टेइ ॥
नाणमिणं दिंताणं गिण्हंताणं च मुक्ख-परदारं ।
केवल-सिरी सयं चिय नराण वच्छत्थले लुढइ ॥
सम्मं नाणेण विआणिऊण एगिंदियाइए जीवे ।
तेसिं तिविहं तिविहेण रक्खणं अभय-दाणमिणं ॥
जीवाणमभय-दाणं जो देइ दया-वरो नरो निच्चं ।
तस्सेह जीवलोए कत्तो वि भयं न संभवइ ॥
जं नव-कोडी-सुद्धं दिज्जइ धम्मिय-जणस्स अविरुद्धं ।
धम्मोवग्गह-हेउं धम्मोवट्टंभ-दाणमिणं ॥
तं असण-पाण-ओसह-सयणा-ऽऽसण-वसहि-वत्थ-पत्ताइं ।
दायव्वं बुद्धि-मया भवन्नवं तरिउकामेण ॥
तं दायग-गाहग-काल-भाव-सुद्धीहिं चउहिं संजुत्तं ।
निव्वाण-सुक्ख-कारणमणंत-नाणीहि पन्नत्तं ॥
जो देइ निज्जरत्थी नाणी सद्धा-जुओ निरासंसो ।
मय-मुक्को जुग्गं जइ-जणस्स सो दायगो सुद्धो ॥
जो देइ धण-खेत्ताइं जइ-जणाणुचियमेअ-विवरीओ ।
सो अप्पाणं तह गाहगं च पाडेइ संसारे ॥
जो चत्त-सव्व-संगो गुत्तो विजिइंदिओ जिय-कसाओ ।
सज्झाय-ज्झाण-निरओ साहू सो गाहगो सुद्धो ॥
कम्म-लहुत्तणेण सो अप्पाणं परं च तारेइ ।
कम्म-गुरू अतरंतो सयं पि कह तारए अन्नं ॥
पुव्वुत्त-गुण-विउत्ताण जं धणं दिज्जए कु-पत्ताण ।
तं खलु धुव्वइ वत्थं रुहिरेणं चिय रुहिर-लित्तं ॥
दिन्नं सुहं पि दाणं होइ कु-पत्तंमि असुह-फलमेव ।
सप्पस्स जहा दिन्नं खीरं पि विसत्तणमुवेइ ॥ पृष्ठ १८३.
तुच्छं पि सु-पत्तंमि उ दाणं नियमेण सुह-फलं होइ ।
जह गावीए दिन्नं तिणं पि खीरत्तणमुवेइ ॥
दिन्नेण जेण जइया जइ-जण-देहस्स होइ उवयारो ।
भत्तीए तम्मि काले जं दिज्जइ काल-सुद्धं तं ॥
अप्पाणं मन्नंतो कयत्थमेगंत-निज्जरा-हेउं ।
जं दाणमणासंसं देइ नरो भाव-सुद्धं तं ॥
महया वि हु जत्तेणं वाणो आसन्न-लक्खगहिगिच ।

मुक्को न जाइ दूर इय आससाए दाण पि ॥
मोक्खत्थ ज दाण त पइ एसो विही मुणेयव्वो ।
अणुकपा दाण पुण जिणेहिं कत्थ वि न पडिसिद्ध ॥
पत्तमि भत्ति जुत्तो जीवो समयमि थोवमवि दितो ।
पावेइ पावचत्तो चदणबाल व्व कल्लाण ॥

(दानविषये चन्दनबालादीना कथानकान्यवाऽनुसन्धेयानि)

कुमारपालस्य हेम च द्वयूरिं प्रति स्व गृहे भिक्षाकरणप्रा राजपिण्ड ग्रहनिषेधश्च ।

एव सोउ मुणि दाण धम्म-माहप्पमुल्लवइ राया । पृष्ठ २११
भयव ! गिण्हह मह वत्थ पत्त भत्ताइय भिक्ख ॥
तो वज्जरइ मुणिदो इम महाराय ! रायपिंडो त्ति ।
भरहस्स व तुह भिक्खा न गिण्हिउ कप्पइ जईण ॥

(राजपिण्डे भरतचक्रिकथाऽवाऽनुसन्धेया)

इय गुरुवागरिय भरह-चरियमायन्नि कुणइ राया । पृष्ठ २१९
जइ मह भिक्खा न मुणीण कप्पए राय पिंडो त्ति ॥
तत्तो भरहो व्व अह पि भोयण सावगाण विरमेमि ।
गुरुणा वुत्त जुत्त अणुसरिउ उत्तम चरित्त ॥

कुमारपालस्य सत्रागार पौषधशालादि करणम् ।

अह कारावइ राया कण कोट्ठागार घय-घणेण य ।
सत्तागार गरुयाइ भूसिय भोयण-सहाय ॥
तस्सासन्ने रन्ना कारविया विसइ-नुग जरसाला ।
जिण धम्म हत्थि-साला पोसह साला अइविसाला ॥
तत्थ सिरिमाल-कुल-नह निसि-नाहो नेमिणागु अगरुहो ।
अभयकुमारो सेट्ठी कओ अहिट्ठायगो रन्ना ॥
इत्थतरमि कवि चक्कवट्टि सिरिवाल-रोहण भवेण ।
वुहयण चूडामणिणा पयपिय सिद्धवालेण ॥
देव गुरु पूयण परो परोवयारुज्जओ दया पवरो ।
दक्खो दक्खिन्न निही सच्चो सच्चासओ एसो ॥

किञ्च—

क्षित्वा तोयनिधिस्तले मणिगण रत्नोत्कर रोहणो
रेण्वाऽऽकृत्य सुवर्णमात्मनि दृढ बद्ध्वा सुवर्णाचल । पृष्ठ २२०
क्ष्मामध्ये च धन निधाय धनदो विश्वस्परेभ्य स्थित
किं स्यात्तै कृपणै समोऽयमखिलाश्रिभ्य स्वमर्थ ददत् ॥

ता जुत्तं देव ! कयं तुमए जं इत्थ धम्म-ठाणंमि ।
अभयकुमारो सेट्ठी एसो सव्वेसरो विहिओ ॥
घय-कूर-मुग्ग-मंडग-वंजण-वडयाइ-कय-चमक्कारं ।
सक्कार-पुव्वगं सावयाण सो भोयणं देइ ॥
वत्थाइं पसत्थाइं कुडुंब-नित्थारणत्थमत्थं च ।
एवं सत्तागारं कयं नरिंदेण जिण-धम्मे ॥
इय जीव-दया-हेउं संसार-समुद्द-संतरण-सेउं ।
दाणं मोक्ख-निदाणं कहिऊण गुरू भणइ एवं ॥

शीलव्रतोपदेशः । जीव-दयं काउमणो मणुओ सीलं नरिंद ! पालिज्ज ।
जम्हा जिणेहिं भणिओ मेहुण-सन्नाइ जीव-वहो ॥
रमणीण संगमे होइ मेहुणं तं धणं विणा न हवे ।
होइ धणं आरंभाओ तत्थ पुण नत्थि जीव-दया ॥
अगणिय-कज्जा-ऽकज्जा निरग्गला गलिय-उभय-लोय-भया ।
मेहुण-पसत्त-चित्ता किं पावं जं न कुव्वंति ॥
जलणो वि जलं जलही वि गोपयं पव्वओ वि सम-भूमी ।
भुयगो वि होइ माला विसं पि अमयं सुसीलाण ॥
आणं ताण कुणंति जोडिय-करा दास व्व सव्वे सुरा
मायंग-हि-जलग्गि-सीह-पमुहा वट्टंति ताणं वसे ।
हुज्जा ताण कुओ वि नो परिभवो सग्गा-ऽपवग्ग-सिरी
ताणं पाणि-तलं उवेइ विमलं सीलं न लुंपंति जे ॥
विप्फुरइ ताण कित्ती लहंति ते सग्ग-मोक्ख-सुक्खाइं ।
सीलं ससंक-विमलं जे सीलवइ व्व पालंति ॥

(अत्र शीलव्रते शीलवत्यादिकथानकान्यनुसन्धेयानि)

इय सील-धम्ममायन्निऊण भव-जलहि-तारण-तरंडं । पृष्ठ २५३.
संविग्ग-मणो राया गिण्हइ नियमं गुरु-समीवे ॥
अट्ठमि-चउद्दसी-पमुह-पव्व-दियहे सुनिच्चमेव मए ।
कायव्वं बंभवयं भयवं ! मण-वयण-काएहिं ॥

तपोव्रतोपदेशः । अह वागरियं गुरुणा- जीव-दया-कारणं तवं कुज्जा ।
छज्जीव-निकाय-वहो न होइ जम्हा कए तम्मि ॥
जह कंचणस्स जलणो कुणइ विसुद्धिं मलावहरणेणं ।
जीवस्स तहेव तवो कम्म-समुच्छेय-करणेण ॥
कम्माइं भवंतर-संचियाइं तुट्टंति किं तवेण विणा ।
डज्झंति दवानलमंतरेण किं केण वि वणाइं ॥

अगणिय-तणु पीडेहिं तित्थयरहिं तओ सय विहिओ ।
फलिओ तह तहिं चिय तित्थ-पवत्तण निमित्तमिमो ॥
पुसुम-समाओ तियसिंद-चय-चंचरिणाइ-रिद्धीओ ।
जाणसु तव-फप्प महीरुहस्स सिव-सुक्ख फलयस्स ॥
वारस वरिसाइ तओ पुव्व भव-रचिणीइ जह विहिओ ।
तह पाय-ओ तीसेस दुक्कर चरणत्तमत्तेहिं ॥

(अत्र तपोऽन्ते रैभिमण्यादीना कथा अनुसन्धेया)

एव तव माहप्प मुणिऊण तओ नरिंद ! कायव्वो । पृष्ठ २८४
सो च हो दुविहभेओ अभिंतरओ य बाहिरओ ॥

त जहा—

अणसणमूणोयरिया वित्ती-सखेवण रस-चाओ ।
काय किलेसो सलीणया य बज्झो तवो होइ ॥
पायच्छित्त विणओ वयावच तह च सज्झाओ ।
झाण च उस्सग्गो वि य अब्भिंतरओ तवो होइ ॥
रज्जा भणिय अट्ठमि च-द्दसी-पमुह पव्व दियहासु ।
जिण भवणाण तिहीसु य सत्तीइ तव करिस्सामि ॥
एव वारस भेय तव धम्म अविरय गुरू भणइ ।
वारसविह नराहिव ! सुण सपइ भावणा धम्म ॥

शुभभावनोपदेश ।

सुह भावणा-रहिओ जीवो-दय पालिउ रयइ जीवो ।
सो असुह भावणाए गहिओ पाव न कि कुणइ ॥
वझ मिति जहित्थ सत्थ पढ्ण अत्थावबोह विणा
सोहग्गेण विणा महप्प वयण नाण विणा सभम ।
स भावेण विणा पुरंधि-रमण नह विणा भोगेण
एव धम्म-समुज्जम पि विहुर ! सुद्ध विणा भावण ॥
सत्तम नरय निमित्त कम्म बद्ध पसन्नचदेण ।
असुहाइ भावणाए सुहाइ पुण पेल्ल पत्त ।

(भावनाविषयेऽत्र प्रसन्नचन्द्रादीना कथानकान्यनुसन्धेयानि)

अह पुच्छइ कुमर-नराहिराउ, मण मयट निवमण-सक्कराउ । पृष्ठ ३११
कह कीरहि वारह भावणाउ, तो अक्खइ गुरु घण गहिर नाउ ॥

त जहा—

भावना स्वरूप वर्णनम् ।

चलु जीविउ जुव्वणु धणु सरीरु, जिम्ब पवल दूसा विलग्गु नीरु ।
अहवा इत्थि ज कि पि वत्थु, त सव्वु अणिच्चु हला भिरत्थु ॥

पिइ माय भाय सुकलत्तु पुत्तु, पहु परियणु मित्तु सिणेह-जुत्तु ।
पहवंतु न रक्खइ कोवि मरणु, विणु धम्मह अन्नु न अत्थि सरणु ॥
राया वि रंकु सयणो वि सत्तु, जणओ वि तणउ जणणि वि कलत्तु ।
इह होइ नडु व्व कुकम्मवंतु, संसार-रंगि वहु रूवु जंतु ॥
एक्कलउ पावइ जीवु जम्मु, एक्कलउ मरइ विहत्त-कम्मु ।
एक्कलउ परभवि सहइ दुक्खु, एक्कलउ धम्मिण लहइ मुक्खु ॥
जहि जीवह एउ वि अन्नु देहु, तहि कि न अन्नु धणु सयणु गेहु ।
जं पुण अणन्नु तं एक्क-चित्तु, अज्जेसु नाणु दंसणु चरित्तु ॥
वस-मंस-रुहिर-चम्मऽट्ठि-वद्ध, नव-छिद्दु-झरंत-मलावणद्ध ।
असुइ-रसरूव-नर-थी-सरीर, सुइ बुद्धि कहवि मा कुणसु धीर ॥
मिच्छत्त-जोग-अविरइ-पमाय, मय-कोह-लोह-माया-कसाय ।
पावासव सव्वि इमे मुणेहि, जइ महसि मोक्खु ता संवरेहि ॥
जह मंदिरि रेणु तलाइ वारि, पविसइ न किंचि ढक्किय दुवारि ।
पिहियासवि जीवि तहा न पावु, इय जिणिहि कहिउ संवरु पहावु ॥
परवसु अन्नाणु जं दुहु सहेइ, तं जीवु कम्मु तणु निज्जरेइ ।
जो सहइ सवसु पुण नाणवंतु, निज्जरइ जिइंदिउ सो अणंतु ॥
जहिं जम्मणु मरणु न जीवि पत्तु, तं नत्थि ठाणु वालग्ग-मत्तु ।
उड्ढा-ऽहो-चउद्दस-रज्ज-लोगि, इय चिंतसु निच्चु सुओवओगि ॥
सुह-कम्म-निओगिण कहवि लद्धु, वहु पावु करेविणु पुण विरुद्धु ।
जलनिहि-चुय-रयणु व दुलह वोहि, इय मुणिवि पमत्तु म जीव होहि ॥
धम्मो त्ति कहंति जि पावु पाव, ते कुगुरु मुणसु निद्दय-सहाव ।
पइ पुन्निहि दुल्लहु सुगुरु-पत्तु, तं वज्जसु मा तुहु विसय-सत्तु ॥
इय वारह भावण सुणिवि राउ, मणभज्झि वियंभिय भव- विराउ ।
रज्जु वि कुणंतु चिंतइ इमाउ, परिहरिवि कुगइ-कारणु पमाउ ॥

इय सोमप्पह-कहिए कुमार-निव-हेमचंद-पडिवद्धे ।
जिणधम्म-प्पडिवोहे पत्थावो वण्णिओ तइओ ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे तृतीयः प्रस्तावः ॥

अथ चतुर्थः प्रस्तावः ।

द्वादशव्रतोपदेश ।

अह वागरिय गुरुणा जीव-दय धम्ममिच्छमाणेण । पृष्ठ ३१६
सिव मदिर निस्सेणी विरई पुरिसेण कायव्वा ॥
सव्वेदिय वसगाण समत्त-पावासवाऽनियत्ताण ।
ज अविरयाण जीवाण कहवि न वट्टइ जीव-दया ॥
(ज अविरयाण कहमवि वट्टइ सम्म न जीव-दया ॥ पाठान्तरम् ।)
जइ कहवि सव्व विरइ मुणि वम्म-सरूवमवलमो काउ ।
ता देसओवि विरइ गिहत्थ धम्मोचिय कुज्जा ॥
पुव्व परिकम्मिय चित्त कम्म-जुगा जहा भवे भित्ती ।
तह विहिय दस विरई फासमल सव्व विरइ पि ॥

भणिय च—

एसा वि देस विरई सेविज्जइ सव्व विरइ कज्जेण ।
पायमिमीए परिकम्मियाण इयरा थिरा होइ ॥
पच उ अणु-व्वयाइ गुण व्वयाइ हवति तिन्नेव ।
सिक्खा वयाइँ चत्तारि देस विरई दुवालसहा ॥

तत्र—

१ प्राणातिपात विरत्युपदेश ।

सकप्प पुव्वय ज तसाण जीवाण निरवराहाण ।
दुविह तिविहेण रक्खणमणुव्वय निति त पढम ॥
चिर जीवी वर-रूवो नीरोगो सयल लोग मण इट्ठो ।
सो होइ सुगइ गामी सिवो व्व जो रक्खए जीवे ॥

(अत्र शिवकथानकमनुसन्धेयम्)

२ मृषावादविरत्युपदेश ।

ज गो भू कन्ना-कूडसक्खि-नासापहार-अलियस्स । पृष्ठ ३२१
दुविह तिविहेण-वज्जणमणुव्वय निति त वीय ॥
भुयगो व्व अलियवाई होइ अवीसास भायण भुवणे ।
पावइ अकित्ति पसर जणयाण वि जणइ सताव ॥
सचेण फुरइ कित्ती सचेण जणम्मि होइ वीसासो ।
सग्गा ऽपवग्ग-सुह सपयाउ जायति सचेण ॥
कुरुते यो मृषावादविरतिं सत्यभाषत्रत ।
मकरव्रजवद्रमुभयत्रापि सोऽश्नुते ॥

(अत्र मकरध्वजदृष्टान्तोऽनुसन्धेयः)

३ अदत्तादान-विरत्युपदेशः । पृष्ठ ३२८.

जं चोरंकारकरस्स खत्त-खणणाइणा पर-धणस्स ।
दुविह-तिविहेण-वज्जणमणुव्वयं बिंति तं तइयं ॥
जो न हरइ पर-दव्वं इहावि सो लहइ न वह-बंधाउ ।
पर-लोए पुण पावइ सुर-नर-रिद्धीओ विउलाओ ॥
एक्कस्स चेव दुक्खं मारिज्जंतस्स होइ खणमेकं ।
जावज्जीवं सकुडुंबयस्स पुरिसस्स धण-हरणे ॥
दव्वं परस्स वज्झं जीयं जो हरइ तेण सो हणिओ ।
दव्व-विगमे जओ जीयमंतरंगं पि जाइ खयं ॥
जं खत्त-खणण-चंद-ग्गहाइ-विहिणा परस्स धण-हरणं ।
पच्चक्ख-दिट्ठ-दोसं तं चिट्ठउ दूरओ ताव ॥
पर-वंचणेण घेत्तुं दितस्स वि पर-धणं पर-भवम्मि ।
पर-गेहे च्चिय वच्चइ दत्तस्स व वणिय-पुत्तस्स ॥

(अत्र दत्तकथाऽनुसन्धेया)

४ परदारविरत्युपदेशः । पृष्ठ ३३४.

जं निय-निय-अंगेहिं दिव्वाणं माणुसाण तिरियाणं ।
परदाराणं विरमणमणुव्वयं बिंति तं तुरियं ॥
चउ-विह-कसाय-मुक्को चउ-गइ-संसार-भमण-निव्विण्णो ।
जो धरइ चउत्थ-वयं सो लहइ चउत्थ-पुरिसत्थं ॥
निव्वडिय-सुहड-भावाण ताण को वहउ एत्थ समसीसि ।
पर-रमणि-संकडे निवडिया वि न मुयंति जे मेरं ॥
इणमेव धम्म-बीयं इणमेव विवेय-कणय-कसवट्टो ।
इणमेव दुक्करं जं कीरइ परदार-विरइ वयं ॥
यः पालयति निर्व्याजं परस्त्रीविरतिव्रतम् ।
परत्रेह च स श्रेयः पुरंदर इवाश्नुते ॥

(अत्र पुरन्दरकथाऽनुसन्धेया)

५ परिग्रहविरत्युपदेशः । पृष्ठ ३४३.

दुपय-चउप्पय-धण-धन्न-खेत्त-वर-रूप-कणय-कुप्पाण ।
जं परिमाणं तं पुण अणुव्वयं पंचमं बिंति ॥
जीवो भवे अपारे गरुय-परिग्गह-भरेण अक्कंतो ।
दुह-लहरि-परिक्खित्तो बुड्डइ पोओ व्व जलहिम्मि ॥
धम्मारामस्स खमा-कमलिणी-संघाय-निग्घायणं
मज्जाया-तडि-पाडणं सुह-मणो-हंसस्स निव्वासणं ।
बुद्धि लोह-महण्णवस्स खणणं सत्ताणुकंपा-भुवो
संपाडेइ परिग्गहो गिरिनई-पूरो व्व वड्ढंतओ ॥ पृष्ठ ३४४.

लोह-परिचत्त चित्तो जो कुणइ परिग्गहस्स परिमाण ।
सो परभवे परिग्गहमपरिमिय लहइ नागो व्व ॥

(अत्र नागकथानकमनुसन्धेयम्)

६ दिग्व्रतोपदेश । दससु दिसासु ज सयल सत्त सताण ताण कय मइणो । पृ० ३५०
गमण परिमाण करण गुणव्वय मिति त पढम ॥
जीवो धणलोभ गह-ग्गाहि मणो जत्थ जत्थ सचरइ ।
विद्दवइ पाणिणो तत्थ तत्थ तत्तायपिंडो व्व ॥
सतोसन्हाण-मणो दिसासु जो कुणइ गमण परिमाण ।
सो पावइ कल्लाण इत्थनि जम्मे सुव्वधु व्व ॥

(अत्र सुवन्धुकथानकमनुसन्धेयम्)

७ भोगोपभोग व्रतोपदेश । बीय गुण व्वय पुण भोयणओ कम्मओ य होइ दुहा । पृ० ३५५
त भोयणओ भोगोवभोग-माण विहेयव्व ॥
सइ भुज्जइ त्ति भोगो सो पुण आहार पुप्फमाईओ ।
उवभोगो य पुणो पुण उवभुज्जइ भुवण विलयाई ॥
असणस्स खाइमस्स य विज्जइ कुज्जा निसाइ जा जीव ।
महु मज्ज-मस मक्खण-पमुहाण य सव्वहा नियम ॥
पनरस कम्मादाणाइ कोट्टवालाईणो नियोगा य ।
त कम्मओ पणीय तत्थ करिज्जा जुहो जयण ॥
पुरप पालयन् भोगोपभोगव्रतमाद्दत ।
जयश्रथ इवाभीष्ट लभतऽप्रापि ज मनि ॥

(अत्र जयश्रथकथानकमनुसन्धेयम्)

८ अनर्थ दण्डविरत्युपदेश । दोस-मुयग-करडो अणत्थ-दडो अणत्थ तुमत्तडो । पृ० ३६९.
ज तस्स विरमणत्थ त वन्नति गुण-व्वय तइय ॥
तणु सयण घरा ण जत्थ ज जतु पीडण दडो ।
सो होइ अत्थ-दडो अणत्थ-दडो उ विवरीओ ॥
पावोवएस अवज्झाण हिंस दाण प्पमाय भेएहि ।
चउहा अणत्थ दडो अणत नाणीहि निद्दिट्ठो ॥
करिसण वणिज्ज हय-चसण-छेय गोदमण-पमुह पावाण ।
जो उवएसो कीरइ परस्स पावोवएसो सो ॥
वरिसतु घणा मा वा, मरतु रिउणो, जह निवो होज्ज ।
सो जिणउ, परो भज्जउ, एव चितणमवज्झाण ॥

हल-मुसलु-क्खल-सगड-ग्गि-खग्ग-धणु-बाण-परसु-पमुहाणं ।
हिंसा-निबंधणाणं समप्पणं हिंसदाणमिणं ॥
जं मज्ज-विसय-विकहाइ-सेवणं पंचहा पमाओ सो ।
अह व घय-दुद्ध-तेल्लाइ-भायण-च्छायणाऽऽलस्सं ॥
कय-परपीडमसंबद्ध-भासणं वज्जरंति मोहरिअं ।
तं पुण अणत्थ-दंडस्स पढममंगं ति मोत्तव्वं ॥
होइ वयणं सुयंधं महुरो सद्दो तह त्ति जं भणियं ।
आणं कुणंति तियसा वि तस्स जो चयइ मुहरत्तं ॥
वज्जिय-अणत्थ-दंडो खंदो जाओ निवो पुरिस-चंदो ।
मोहरियं काउं किंचि रुद्द-जीवो दुहं पत्तो ॥

(अत्र रुद्रजीवदृष्टान्तोऽनुसन्धेयः)

९ सामायिकव्रतोपदेशः । जं समणस्स व सावज्ज-जोग-वज्जणमरत्त-दुट्ठस्स । पृष्ठ ३७१.
तं सम-भाव-सरूवं पढमं सिक्खा-वयं बिंति ॥
जो राग-दोस-रहिओ गहिउं सामाइयं न खंडेइ ।
सो सावओ वि साहइ सागरचंदो व परलोयं ॥

(अत्र सागरचन्द्रदृष्टान्तोऽनुसन्धेयः)

१० देशावकाशिकव्रतोपदेशः । जं पुव्व-गहिय-सयल-व्वयाण संखेव-करणमणुदियहं । पृष्ठ ३७७.
देसावगासियं तं भणंति सिक्खावयं बीयं ॥
जीवो पमाय-बहुलो पमाय-परिवज्जणे हवइ धम्मो ।
ता कीरइ पइदियहं संखेवस्साऽवि संखेवो ॥
सच्छंद-पयाराइं जहा अणत्थे पडंति डिंभाइं ।
अनिजंतिय-वावारा जीवा निवडंति तह निरए ॥
तेणाऽवाय-परंपर-विसम-विस-प्पसर-रुंभण-निमित्तं ।
निद्दिट्ठं रक्खा-कंडयं व सिक्खावयं एयं ॥
अणुवित्तीए वि हु ओसहं व जो कुणइ वयमिणं मणुओ ।
पवणंजउ व्व पावइ सो इह लोए वि कल्लाणं ॥

(अत्र पवनञ्जयकथानकमनुसन्धातव्यम्)

११ पौषधव्रतोपदेशः । आहार-देह-भूसण-अबंभ-वावार-चाय-रूवं जं । पृष्ठ ३८३.
पव्वेसु पोसहं तं तइयं सिक्खा-वयं बिंति ॥
अट्ठमि-चउद्दसी-पमुह-पव्व-दियहेसु जो कुणइ एयं ।
पावइ उभय-भवेसुं सो रणसूरु व्व कल्लाणं ॥

(अत्र रणशूरकथानकमनुसन्धेयम्)

१२ अतिथिसवि भागव्रतोप देश ।

साहूण सविभागो जो कीरइ भत्त पाण पमुहेहिं । पृष्ठ ३९०
त अतिहि-सविभाग तुरिय सिक्खावय विंति ॥
जो अतिहि-सविभाग परिपालइ पवर सत्त सजुत्तो ।
नरदेवो व्व सउन्नो इहाडवि सो लहइ कल्लाण ॥

(अत्र नरदेवकथानकमनुसन्धेयम्)

एव नरिंद ! तुह अक्खियाइ एयाइ बारसव्वयाइ । पृष्ठ ३९६
रन्ना भणिय भयव ! अणुग्गहो मे कओ तुमए ॥
पचन्मह-व्वय मारो धुर गिरिंदो व्व दुव्वहो ताव ।
त जे वहति सम्म ते दुक्कर-कारए वदे ॥
ते वि हु सलाहणिज्जा न कस्स परिमिय-परिग्गहा ऽऽरभा ।
सक्कति पालिउ जे इमाइ बारसव्वयाइ पि ॥
गुरुणा भणिय जाणइ कामदेवाइणो पुरा जायं ।
जेहिं परिपालियाइ इमाइ सावय वयाइ दढ ॥
इण्हि तु वर-गिहत्थो इहत्थि नामेण धणवई सेट्ठी ।
परिमिय-परिग्गहो विहिय पाव वावार-परिहारो ॥
जो अहिगय-नव-वत्तो सतोस-परो विवेय-रयण निही ।
देव-गुरु धम्म कज्जेसु दिन्न निय-भुय विढत्त धणो ॥
सो अम्ह पाय-मूले पुव्व पडिवज्जिऊण भावेण ।
बारसव्वयाइ एयाइ पालए निरइचाराइ ॥
रन्ना भणिय एसो आसि धणवई त्ति मज्झ गोरव्वो ।
साहम्मिउ त्ति सपइ बहु व्व विसेसओ जाओ ॥
भयव ! अह पि काहं सावय धम्मस्स बारस विहस्स ।
पज्जिपालणे पयत्त वसुहा सामित्त जणुव्व ॥
तो गुरुणा वागरिय नरिंद ! तुममेव पुन्नवतो सि ।
जो एरिसो वि सावय वयाण परिपालण कुणसि ॥
इय सोमप्पह कहिए कुमार निव हेमचद पडिवद्धे ।
जिण धम्म पडिवोहे पत्थावो बत्तिओ तुरिओ ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे चतुर्थ प्रस्ताव ॥

अथ पञ्चमः प्रस्तावः ।

कषायजयोपदेशः ।

अह गुरुणा वागरियं जो जीवदयं समीहए काउं । पृष्ठ ३९८.
तेण कसायाण पराजयम्मि जत्तो विहेयव्वो ॥
जम्हा कसाय-विवसो किंचमकिंचं च किं पि अमुणंतो ।
निहय-मणो पयट्टइ जीवो जीवाण पीडासु ॥
तो कोह-माण-माया-लोभा चउरो चउव्विहा हुंति ।
एक्किक्कसो अणंताणुबंधि-पमुहेहि भेएहि ॥
कज्जाकज्ज-विचारण-चेयन्न-हरस्स विसहरसेव ।
क्रोधजयोपदेशः ।
कोवस्स कोऽवगासं मइमं मण-मंदिरे दिज्जा ? ॥
सुट्ठु जलणो जलंतो वि दहइ तं चेव जत्थ संलग्गो ।
कोह-जलणाउ जलिओ सठाणमन्नं परभवं च ॥
जिण-पवयण-मेह-समुब्भवेण पसमामएण कोव-दवं ।
विज्झवइ जो नरो होइ सिव-फलं तस्स धम्म-वणं ॥
कोवेण कुगइ-दुक्खं जीवा पावंति सिंह-वग्घ व्व ।
होउं खमा-परा पुण लहंति सग्गा-ऽपवग्ग-सुहं ॥

(अत्र सिंहव्याघ्रकथानकमनुसन्धेयम्)

मानजयोपदेशः । अट्ठ-मय-ट्ठाणेहिं मत्तो अंतो-निविट्ठ-संकु व्व । पृष्ठ ४०२.
कस्स वि अनमंतो तिहुयणं पि मन्नइ तणं व नरो ॥
मय-वट्टो उड्ढ-मुहो गयणम्मि गणंतओ रिक्खाइं ।
अनिरिक्खिय-सुह-मग्गो भवावडे पडइ किं चोज्जं ॥
राया-ऽमच्चाईणं पि सेवओ माणवज्जिओ चेव ।
लहइ मण-वंछियत्थं पुरिसो माणी पुण अणत्थं ॥
माणी उव्वेय-करो न पावए कामिणीण काम-सुहं ।
इत्थीण काम-सत्थेसु कम्मणं मद्दवं जम्हा ॥
मोक्ख-तरु-बीय-भूओ माण-त्थड्ढस्स नत्थि धम्मो वि ।
धम्मस्स जओ समए विणउ चिय वन्निओ मूलं ॥
जाइ-कुलाइ-मएहिं नडिओ जीवो वि विडंवणं लहइ ।
तेहिं पुण वज्जिओ गोधणो व्व सुह-भायणं होइ ॥

(अत्र गोधनकथानकमनुसन्धेयम्)

मायाजयोपदेशः । धम्म-वण-जलण-जाला मोह-महा-मयगलाण [जा] साला । पृष्ठ ४०७.
कुगइ-वहू-वर-माला माया सुह-मइ-हरण-हाला ॥

थेव कए कवड परो निविड निवडतमावया-लक्ख ।
लक्खइ न जणो लग्गुड पय पियतो विडालो व्व ॥
माया-वसेण कवड प्पओग-कुसला अकिंचमायरिउ ।
पत्ता इहेव सयमेव लज्जिउ नाइणी निहुण ॥

(अत्र नागिनीकथाऽनुसन्धेया)

लोभजयोपदेश । जो कोह माण माया परिहार-परो वि वज्जइ न लोह । पृष्ठ ४१५
पोओ व्व सागरे सो भवम्मि वुड्डइ कु-कम्म गुरू ॥
ससि-कर-धवला वि गुणा निय आसय-वाह कारए लोहे ।
आवट्टति जल-कणा लोहम्मि व जलण-सत्तो ॥
इह लोयम्मि किलेसे लहिउ लोभाउ सागरो गरुए ।
पर लोए सपत्तो दुग्गइ दुक्खाइ तिक्खाइ ॥

(अत्र सागरदृष्टान्तोऽनुसन्धेयः)

इय हेमसूरि-मुणि पुणवस्स सुणिऊण देसण राया । पृष्ठ ४२२
जाणिय-समत्त तत्तो जिण धम्म-परायणो जाओ ॥
कुमारपालदिनचर्यावर्णनम् । तो पच नमुक्कार सुमरतो जग्गए रयणि-सेसे ।
चिंतइ अय दो वि हिय(?)*देव-गुरु धम्म पडिवत्ति ॥
काऊण काय-सुद्धिं कुसुमामिस थोत्त विविह पूयाए । पृष्ठ ४२३.
पुज्जइ जिण-पडिमाओ पचहिं दडेहिं वदेइ ॥
निच पचक्खाण कुणइ जहासत्ति सत्त-गुण निलओ ।
सयल-जय लच्छि तिलओ तिलयावसरम्मि उवविसइ ॥
करि-कधराधिरूढो समत्त-सामत-मति परियरिओ ।
वच्चइ जिणिंद भवण विहि पुव्व तत्थ पविसेइ ॥
अट्ठ प्पयार पूयाइ पूइउ वीयराय-पडिमाओ ।
पणमइ महि निहिय सिरो थुणइ पवित्तेहिं थोत्तेहिं ॥
गुरु हेमचद-चलणे चन्दण कप्पूर कणय कमलेहिं ।
सपूइऊण पणमइ पचक्खाण पयासेइ ॥
गुरु पुरओ उवविसिउ पर लोय सुहावह सुणइ धम्म ।
गतूण गिह वियरइ जणस्स विन्नित्तियावसर ॥
विहियम्मि कूर-थालो पुणो वि घर चेइयाइ अच्चेइ ।
कय उचिय सविभागो भुजेइ पवित्तमाहार ॥

* अस्पष्टार्थोऽयं पाठ । जिनमण्डनगणिविरचित कुमारपालप्रबन्धे तु 'चिंतइ य दोवि हियए (पृ० १०७ प्र०) इत्येवमुपलभ्यते ।

भुत्तुत्तरं सहाए वियारए सह वुहेहिं सत्थत्थं ।
तो राया वुहवग्गं विसज्जिउं दिवस-चरम-जामम्मि । पृष्ठ ४४२.
अत्थाणी-मंडव-मंडणम्मि सिंहासणे ठाइ ॥
सामंत-मंति-मंडलिय-सेट्ठिपमुहाण दंसणं देइ ।
विन्नत्तीओ तेसिं सुणइ कुणइ तह पडीयारं ॥
कय-निव्विवेय-जण-विम्हियाइं करि-अंक-मल्ल-जुद्धाइं ।
रज्जट्ठिइ त्ति कइया वि पेच्छए छिन्नवंछो वि ॥
अट्ठमि-चउद्दसि-वज्जं पुणो वि भुंजइ दिणट्ठमे भाए ।
कुसुमाइएहिं घर-चेइयाइं अच्चेइ संझाए ॥
निसि निविसिऊण पट्टे आरत्तिय-मंगलाइं कारवइ ।
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संथुणइ थूलभद्द-प्पमुह-महामुणि-चरित्तमेवं ॥

(अत्र स्थूलभद्रकथाऽनुसन्धेया)

(नमस्कारमाहात्म्ये नन्दनकथा वाच्या ।)

परमेष्ठिनमस्कारं स्मरन् भूपतिरभ्यधात् । पृष्ठ ४७१.
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तथाहि

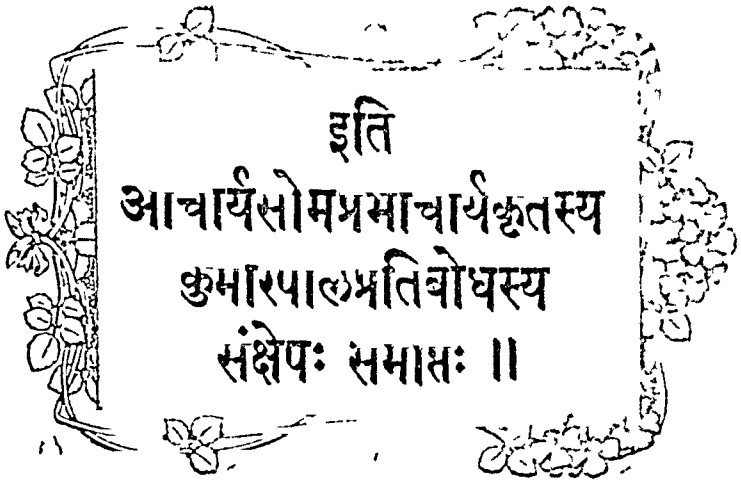
स्वयं सकलसैन्येन दिग्यात्राः कुर्वतोऽपि मे ।
असिध्यत [यतो] नार्थोऽनर्थः प्रत्युत कोऽप्यभूत् ॥
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धन्यो दशार्णभद्रः स राज्यं तत्याज यः क्षणात् ॥

(अत्र दशार्णभद्रकथानकमनुसन्धेयम्)

एवं कुर्वन्नहोरात्रकृत्यानि परमार्हतः । पृ ४७५.
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जिनेन्द्रधर्म प्रतिपद्य येन
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विचित्रवृत्तान्तसमेतमेतयो
श्चरित्रमुत्कीर्तयितु क्षमेत क ।
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जिनधर्मप्रतिबोधे प्रस्ताव पञ्चम प्रोक्त ॥

इत्याचार्यश्रीसोमप्रभविरचिते कुमारपालप्रतिबोधे पञ्चम प्रस्ताव ॥


इति
आचार्यसोमप्रभाचार्यकृतस्य
कुमारपालप्रतिबोधस्य
संक्षेपः समाप्तः ॥

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श्रीसोमप्रभाचार्यविरचित

कुमारपालप्रतिबोधः ।

ॐ नमो वीतरागाय ।

प्रथमः प्रस्ताव ।

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जेण दढं पडिवन्नो जिण धम्मो दूसमाए वि ॥ १७ ॥
केवल-नाण-पलोइअ-तइलोक्काणं जिणाण वयणेहिं ।
पुव्वनिवा पडिबुद्धा जिणधम्मे जं न तं मुज्जं ॥ १८ ॥
मुज्जसिणं जं राया कुमारवालो परूढ-मिच्छत्तो ।
छउमत्थेण वि पहुणा जिणधरम-परायणो विहिओ ॥ १९ ॥
तुलिय-तवणिज्ज-कंती सयवत्त-सवत्त-नयण-रमणिज्जा ।
पल्लविय-लोय-लोयण-हरिस-प्पसरा सरीर-सिरी ॥ २० ॥
आबालत्तणओ वि हु चारित्तं जणिय-जण-चमक्कारं ।
बावीस-परीसह-सहण-दुद्धरं तिव्व-तव-पवरं ॥ २१ ॥
मुणिय-विसमत्थ-सत्था निस्सिमय-वायरण-पमुह-गंथ-गणा ।
परवाइ-पराजय-जाय-कित्ती भई जय-पसिद्धा ॥ २२ ॥
धम्म-पडिवत्ति-जणणं अतुच्छ-मिच्छत्त-मुच्छिआणं पि ।
महु-खीर-पमुह-महुरत्त-निस्सिमयं धम्म-वागरणं ॥ २३ ॥
इच्चाइ-गुणोहं हेमसूरिणो पेच्छिऊण छेय-जणो ।

सद्दहइ अदिट्ठे वि हु तित्थकर-गणहर-प्पमुहे ॥ २४ ॥
जिणधम्मे पडिवत्ति कुमरनरिंदस्स लोइउ लोओ ।
पत्तियइ व्व चिरतण-भूमिवईण पि अविअप्प ॥ २५ ॥
सिव-पह-कहगेऽवि सय वीरजिणे सेणिएण नरवइणा ।
जीव-दय कारविउ न सक्किओ कालसोयरिओ ॥ २६ ॥
दूसम-समएऽवि हु हेमसूरिणो निसुणिऊण वयणाइ ।
सव्व-जणो जीव-दय कराविओ कुमरवालेण ॥ २७ ॥
तत्तो हुवेऽवि एए इमंमि समए असंभव-चरित्ता ।
कय कयजुया-वयारा जिणधम्म-पभावणा पहाणा ॥ २८ ॥
दुप्पं वि इमाण चरिय भणिज्जमाण मए निसामेह ।
वित्थरइ जेण सुकय थिरत्तण होइ जिणधम्मे ॥ २९ ॥
जइ वि चरियं इमाण मणोहर अत्थि वत्थुमत्तं पि ।
तह वि जिणधम्म-पडिबोह-चधुर किं पि जंपेमि ॥ ३० ॥
वत्थु-भक्खण-जुयाइ वि रसवईए मज्झाओ किंचि भुंजतो ।
निय इच्छा-अणुरूव पुरिसो किं होइ वयणिज्जो ॥ ३१ ॥

अणहिल्लपाटकपुरवर्णनम्

अत्थि मही-महिलाए मुह महत मयक-पडिबिम्ब ।
जंबुदीव-छलेण नहलच्छि दट्ठुमुन्नमिय ॥ ३२ ॥
तुंगो नासा-वंसो व्व सोहए तियस-पव्वओ जत्थ ।
सीया-सीओयाओ दीहा दिट्ठीओ व सहति ॥ ३३ ॥
तत्थारोविय-गुण-धणु-निभ नलाह व भारह अत्थि ।
जत्थ विरायइ विउलो वेयड्ढो रयय-पट्टो व्व ॥ ३४ ॥
ज गंग-सिंधु-सरिया-मुत्तिय-सरियाहि संगय सहइ ।
तीर-वणं पति कुतल-कलाव रेहत-पेरंत ॥ ३५ ॥
तत्थत्थि तिलय-तुल्ल अणहिलवाडय-पुर घण-सुवन्न ।
पेरत-मुत्तियावलि-समो सहइ जत्थ सिय-सालो ॥ ३६ ॥
गरुओ गुज्जर-देसो नगरागर-गाम-गोउलाइन्नो ।
सुर-लोय-रिद्धि-मय-विजय-पडिओ मंडिओ जेण ॥ ३७ ॥
जमि निरतर-सुर-भवण-पंडिम पहवणासु-पूर-सित्त व्व ।

सहला मणोरह-दुमा धम्मिय-लोयस्स जायंति ॥ ३८ ॥
जत्थ सहंति सुवन्ना कंचण-कलसा य सुर-घर-सिरेसु ।
गयण-भमम-खिन्न-निसण्ण-खयर-तरुणीण पीण-थणा ॥ ३९ ॥
अब्भंलिह-सुर-मंदिर-सिर-विलसिर-कणय-केयण-भुएहिं ।
नच्चइ व जत्थ लच्छी सुट्ठाण-निवेस-हरिस-वसा ॥ ४० ॥
जत्थ मणि-भवण-भित्तीसु पेच्छिउं अत्तणो वि पडिबिंबं ।
पडिजुवइ-संकिरीओ कुप्पंति पिएसु मुद्धाओ ॥ ४१ ॥
जम्मि महा-पुरिसाणं धण-दाणं निरुवमं निएऊण ।
अजहत्थ-नामओ लज्जिओ व्व दूरं गओ धणओ ॥ ४२ ॥
जस्सिं समच्छरमणा जलासया न उण धम्मिय-समूहा ।
कमलोवकारया सूर-रस्सिणो न उण सप्पुरिसा ॥ ४३ ॥
जत्थ रमणीण रूवं रमणिज्जं पेच्छिऊण अमरीओ ।
लज्जंतीओ चिंताइ कह वि निदं न पावंति ॥ ४४ ॥

नरेन्द्रवंशवर्णनम्

तत्थासि मूलराओ राया चोलुक्क-कुल-नह-मयंको ।
जणिया जणाणुकूला मूलेण व जेण नीइ-लया ॥ ४५ ॥
जस्स-पुंडरीय-मण्डल-भंडिय-बंभंड-मंडवो तत्तो ।
खंडिय-विपक्ख-मुंडो चंडो चामुंडराय-निवो ॥ ४६ ॥
तत्तो वल्लहराओ राया रइवल्लहो व्व रमणिज्जो ।
जेण तुरएहिं जगझंपणु त्ति कित्ती जए पत्ता ॥ ४७ ॥
तत्तो दुल्लहराओ राया समरंगणंमि जस्स करे ।
करवालो छज्जइ जय-सिरीइ भय-णाहि-तिलओ व्व ॥ ४८ ॥
तत्तो भीमनरिंदो भीमो व्व पयंड-बाहु-बल-भीमो ।
अरि-चक्कं अक्कमिउं पायडिओ जेण पंडु-जसो ॥ ४९ ॥
तो कन्नएव-निवई जस्सासि-जलंमि विलसिया सुइरं ।
जस-रायहंस-सहिया जय-लच्छी रायहंसी व्व ॥ ५० ॥
तयणु जयसिंहदेवो पयंड-भुय-दंड-मंडवे जस्स ।
कित्ति-पयाव-भिसेणं चिर-कालं कीलियं मिहुणं ॥ ५१ ॥
तम्मि गए सुर-लोयं काउं व सुरेसरेण सह मित्तिं ।

कमल-वण व दिणिंदे अत्थमिए मउलिय मुवण ॥ ५२ ॥
तत्तो पहाण-पुरिसा निय-मइ-माहप्प-विजिय-सुर-गुरुणो ।
रज्जमणाह दट्ठु जपति परुप्पर एव ॥ ५३ ॥
आसि सिरि-भीमएवस्स नदणो जणिय-जण-मणाणदो ।
कय-सयल-खोणि-खेमो नामेण खेमराउ त्ति ॥ ५४ ॥
तस्स तणओ तिणीकय-कदप्पो देह-सुदरत्तेण ।
देवप्पसाय-नामो देव-पसायण-पहाण-मणो ॥ ५५ ॥
तस्सगरुहो गरुओ पर-रमणि-परमुहो महा-सूरो ।
तियस-सरि-सरिस-कित्ती तिहुयणपालो त्ति नामेण ॥ ५६ ॥
तस्स सुओ तेयस्सी पसन्न-वयणो सुरिंद-सम-रूवो ।
देव-गुरु-पूयण-परो परोवयारुज्जओ धीरो ॥ ५७ ॥
दक्खो दक्खिन्न निही नयवतो सव्व-सत्त-सजुत्तो ।
सूरो चाई पडिवन्न-वच्छलो कुमरवालो त्ति ॥ ५८ ॥
एसो जुग्गो रज्जस्स रज्जलक्खण-सणाह-सव्वगो ।
ता झत्ति ठविज्जउ निग्गुणेहिं पज्जत्तमन्नेहि ॥ ५९ ॥
एव परुप्पर मतिऊण तह गिण्हिऊण सवाय ।
सामुद्दिय मोट्टत्तिय-साउणिय-नेमित्तिय-नराण ॥ ६० ॥
रज्जंमि परिट्ठविओ कुमारवालो पहाण-पुरिसेहिं ।
तत्तो भुवणमसेस परिओस-पर व्व सजाय ॥ ६१ ॥
तुट्ट-हार-दुतुरिय-घरगण नच्चिय-चारु-विलास-पणगण ।
निब्भर-सद्द-भरिय-भुवणतर वज्जिय-मंगल-तूर-निरतर ॥ ६२ ॥
साहिय-दिसा-चउक्को चउ-व्विहोवाय-धरिय-चउ-वन्नो ।
चउ-वग्ग-दीवण-परो कुमर-नरिंदो कुणइ रज्ज ॥ ६३ ॥

कुमारपालस्य धर्मस्वरूपजिज्ञासा

अह अन्नया वियड्ढे वहुणो वहु-धम्म-सत्थ-नाणड्ढे ।
विप्पपहाणे हक्कारिऊण रन्ना भणियमेव ॥ ६४ ॥
करि-तुरय-रह-समिद्ध नरिंद-सिरि-कुसुम-लीढ पय-पीढ ।
लधिय-वसण-सहस्सो सपत्तो ज अह रज्ज ॥ ६५ ॥
त पुव्व-भवे धम्मो सुहेक्क-हेऊ कओ मए को वि ।

कज्जस्स दंसणाओ जाणंति हि कारणं निउणा ॥ ६६ ॥
ता धम्मस्स सरूवं कहेहि परिभाविऊण सत्थत्थं ।
जेण तमायरिऊणं करेमि मणुयत्तणं सहलं ॥ ६७ ॥
मणुयत्तणे वि लद्धे कुणंति धम्मं न जे विसूढमणा ।
ते रोहणं पि पत्ता महग्घरयणं न गिण्हंति ॥ ६८ ॥
तो वुड्ढ-बंभणेहिं निवस्स वेयाइ-सत्थ-पन्नत्तो ।
पसु-वह-पहाण-जागाइ-लक्खणो अक्खिओ धम्मो ॥ ६९ ॥
तं सोऊण निवेणं फुरिय-विवेएण चिंतियं चित्ते ।
अहह दिय-पुंगवेहिं न सोहणो साहिओ धम्मो ॥ ७० ॥
पंचिंदिय-जीव-वहो निक्करुण-मणेहिँ कीरए जत्थ ।
जइ सो वि होज्ज धम्मो नत्थि अहम्मो तओ को वि ॥ ७१ ॥
ता धम्मस्स सरूवं जहट्ठियं किं इमे न जाणंति ? ।
किं वा जाणंता वि हु मं विप्पा विप्पयारंति ॥ ७२ ॥
इय चिंताए निद्दं अलहंतो निसि-भरंमि नरनाहो ।
नमिऊण अमच्चेणं बाहडदेवेण विन्नत्तो ॥ ७३ ॥
धम्माधम्म-सरूवं नरिंद ! जइ जाणिउं तुमं महसि ।
खणमेक्कमेगचित्तो निसुणसु जं किं पि जंपेमि ॥ ७४ ॥

श्रीदत्तगुरोः यशोभद्रनृपप्रतिबोधः

आसि अम-रहिओ पुन्नतल्ल-गुरु-गच्छ-दुम-कुसुम-गुच्छो ।
समय-मयरंद-सारो सिरिदत्तगुरू सुरहि-सालो ॥ ७५ ॥
सो विहिणा विहरंतो गामागर-नगर-भूसियं वसुहं ।
वागड-विसय-वयंसे रयणपुरे पुर-वरे पत्तो ॥ ७६ ॥
तत्थ निवो जसभद्दो भद्द-गयंदो व दाण-लद्ध-जसो ।
वेरि-करि-दलण-सूरो उन्नय-वंसो विसाल-करो ॥ ७७ ॥
तग्गिह नरिंद-मंदिर-अदूर-देसंमि गिण्हिउं वसहिं ।
चंदो व तारय-जुओ मुणि-परियरिओ ठिओ एसो ॥ ७८ ॥
तस्स सुहा-रस-सारणि-सहोयरं धम्म-देसणं सोउं ।
संवेय-वासिय-मणा के वि पवज्जंति पव्वज्जं ॥ ७९ ॥
अन्ने गिहत्थ-धम्मोचिआइं बारसवयाइं गिण्हंति ।

मोक्ख-तरु बीय-भूय सम्मत्त आयरति परे ॥ ८० ॥
अह अन्नया निसाए सज्झाय-झुणि सुणीण सोऊण ।
जस भद्द-निवो सवेग-परिगओ चिंतए चित्ते ॥ ८१ ॥
धन्ना एए मुणिणो काउ जे सव्व-सग-परिहार ।
पर-लोय-मग्गमेक्क मुक्क भवासा पयपति ॥ ८२ ॥
ता एयाण मुणीण पय-पउम-नमसणेण अप्पाण ।
परिगलिय-पाव-पक पहाय-समए करिस्सामि ॥ ८३ ॥
एव धम्म-मणोरह-कलिय-मणो पत्थिवो लहइ निद्द ।
मगल-तूर-रवेण पडिबुद्धो पच्छिमे जामे ॥ ८४ ॥
कय-सयल-गोस-किचो समत्त-सामत-मति-परियरिओ ।
करि-तुरय रह-समेओ पत्तो सिरिदत्त-गुरु-पासे ॥ ८५ ॥
भूमि-निहित्तमगो भत्ति-समग्गो गुरु पणमिऊण ।
पुरओ निवो निविट्ठो कयजली भणिउमाढत्तो ॥ ८६ ॥
भयव ! धन्ना तुब्भे ससारासारय मणे धरिउ ।
जे चत्त-सव्व सगा पर-लोयाराहण कुणह ॥ ८७ ॥
अम्हारिसा अहन्ना परलोय परमुहा महा भा ।
अनियत्त-विसय-तण्हा जे इहभव-भेत्त-पडिबद्धा ॥ ८८ ॥
अह जपिउ पवत्तो सिरिदत्तगुरू नहगण सयल ।
तव सिरि-मुत्ता-पतीहिं दत-कंतीहिं धवलतो ॥ ८९ ॥
मुह-ससि-पवेस-सुविणोवमाइ दुलह नरत्तण लहिउ ।
खणमेक्क पि पमाओ दुहेण धम्मे न कायव्वो ॥ ९० ॥
रन्ना भणिय भयव ! का सा सुविणोवम त्ति ? मे कहसु ।
गुरुणा भणिय नरवर ! कहेमि ज पुच्छिअ तुमए ॥ ९१ ॥

मूलदेवकथानकम्

अत्थि पुरी उज्जेणी अवती-विसयावयस-सारिच्छा ।
सरकुववावि-पमुहा जलासया न उण जत्थ जणा ॥ ९२ ॥
तत्थ-त्थि मूलदेवो राय-सुओ पवर-रूव-लावन्नो ।
नीसेस-कला कुसलो विन्नाण निही गुण-समग्गो ॥ ९३ ॥

सो पाडलिपुत्ताओ जूय-पसत्तोऽवमाणिओ पिउणा ।
नीहरिओ पुहवीए भममाणो आगओ तत्थ ॥ ९४ ॥
गुलिया-पओग-निम्मिय-वामण-रूवेण विविह-कुहगेहिं ।
गंधव्वाइ-कलाहि य तेण जणो विम्हयं नीओ ॥ ९५ ॥
तत्थ-त्थि देवदत्ता गणिया रूवाइ-गुण-गरुय-गव्वा ।
सा पुरिसेण न केण वि रंजिज्जइ सुयमिणं तेण ॥ ९६ ॥
सो तीए खोहणत्थं गोसे सविहंमि विविह-भंगीहिं ।
बहुमन्न-वेह-मणहरमाढत्तो गाइउं गीयं ॥ ९७ ॥
तं सुणिय देवदत्ता चिंतइ वाणी अहो असामन्ना ।
ता को इमो ? त्ति जाणण-निमित्तमह पेसए चेडी ॥ ९८ ॥
दट्ठुं तमागया य चेडी विन्नवइ देवदत्ताए ।
गाएइ वामणो को वि एस देहेण न गुणेहिं ॥ ९९ ॥
सा तस्साणयणत्थं चेडिं पट्ठवइ माहविं खुज्जं ।
गंतूण मूलदेवं सा जंपइ सामिणी अम्ह ॥ १०० ॥
विन्नवइ देवदत्ता अणुग्गहं कुणह एह अम्ह घरं ।
तेण भणियं निसिद्धो वेसालंगो विसिट्ठाण ॥ १०१ ॥
खुज्जाए तह एसो पन्नविओ विविह-भणिइ-निउणाए ।
जह चलिओ तीए सह न दुक्करं किं पि कुसलाणं ॥ १०२ ॥
विज्जा-कलासु कुसलेण तेण अप्फालिऊण सा खुज्जा ।
पउणीकया पहिट्ठा तीए नीओ घरं एसो ॥ १०३ ॥
दिट्ठो य देवदत्ताइ वामणो एस अउव्व-लावण्णो ।
विम्हिय-मणाइ तीए तस्स कया उचिय-पडिवत्ती ॥ १०४ ॥
खुज्जा अणेण पउणीकय त्ति सुणिऊण विम्हिया वाढं ।
सा रंजिया य इमिणा महुरालावं कुणंतेण ॥ १०५ ॥

जओ

अणुणय-कुसलं परिहास-पेसलं लडह-वाणिदुल्ललियं ।
आलवणं पि हु छेयाण कम्मणं किमिह मूलीहिं ॥ १०६ ॥

पत्तो वीणागारे तत्थेक्का तेण वाइया वीणा ।
तो भणइ देवदत्ता भद्द ! कला अविकला तुज्झ ॥ १०७ ॥
जंपेइ मूलदेवो उज्जेणीए जणो अहो निउणो ।
सुणइ गुणा-गुण-वुत्तं तो भणियं देवदत्ताए ॥ १०८ ॥

भो किमेत्थ खूण ?। तेण भणिय वसो असुद्धो, समग्गा य तंती, अप्पह वीण दसेमि। समप्पिया वीणा मूलदेवस्स। कड्ढिओ तेण वसाओ कक्करो, ततीए वालो समारइऊण वाइया वीणा, कया परवस-मणा स परियणा देवदत्ता। चिंतिय तीए—अहो पच्छन्न-रूवो विस्सकम्मा, एसो विसज्जिओ वीणा-वायणो। आगया भोयण-वेला। भणिय देवदत्ताए बाहरह अगमद्दय, जेण दो वि अम्हे मज्जामो। मूलदेवेण भणिय—अणुमन्नह अह चेव करेमि तुम्ह अब्भगण। तीए भणिय किमेय पि जाणसि। सो भणइ न जाणामि सम्म, पर ठिओ जाणग-सयासे। आणीय चयग-तेल्ल। आढत्तो सो अब्भगिउ। विम्हिय-मणाए चिंतितमेयाए अहो असमाण विन्नाण, अहो कय-मणुक्करिसो कर-कमल-फरिसो, ता होयव्व इमिणा केणावि पच्छन्न-रूवेण सिद्ध-पुरिसेण। तओ पणय-पत्थणा-पुव्व पयपिओ सो—भो महासत्त ! गुणेहिं विन्नाओ मए तुम उत्तमपुरिसो त्ति।

जम्हा—

अभिहाणममणतो वि होइ पयडो गुणेहि सप्पुरिसो ॥
छन्नो वि चदणदुमो किं न कहिज्जइ परिमलेण।

ता दसेहि अत्ताणय, उक्कठिय तुह दसणस्स मे हियय। एव निव्वंधे कए ईसि हसिऊण अवणीया मुद्दाओ मूलदेवेण गुलिया। जाओ सत्तावत्तो एसो। मयण व मणहर-रूव-लावन्न-तारुन्न-पुन्न-देह त दट्ठूण विम्हिय-मुद्दीए महा-पसाओ त्ति भणिय तीए अब्भगिओ सहत्थेहिं। तो कय मज्जण दोहि पि। परिहाविओ सो देवदूसाइ। तेण सम जिमिया नरा विभूईए सा। कया कला-वियार-चुट्टी इमेहिं। भणिओ सो तीए—महाभाग ! तुम विना न अन्नेण रजिय मे मण, तो सचमेय,

नयणेहिं को न दीसइ केण समाण न हुति उल्लावा।
ज पुण हिययाणद जणेइ त माणुस विरल ॥

ता निच्चनेव मे गिहाममणेण अणुग्गहो कायव्वो। मूलदेवेण भणियं—सुयारागिणि ! अन्न-देसिएसु निद्धणेसु य अम्हारिसेसु न रेहए सिणेहो। तीए भणिय—विदेस गया वि गुणिणो गच्छंति गोरव।

जओ—

जलहि-विसयट्ठिएण वि निवसिज्जइ हरसिरम्मि चदेण।
जत्थ गया तत्थ गया गुणिणो सीसेण वुज्झंति ॥

तहा निद्धणत्तं न सिणेहस्स अनिमित्तं ।

जओ

रन्नाओ तणं रन्नाओ पाणियं रन्नओ सयं गहणं ।
तहवि मयाण मईण य आभरणं ताइँ पेम्माइं ॥

ता पडिवज्ज मे पत्थणं । पडिवन्नं तेण । जाओ तेसिं नेह-निब्भरो संजोगो । अन्नया रायपुरओ पणचिया देवदत्ता, वाइओ मूलदेवेण पडहो, तुट्ठेण रन्ना दिन्नो तीए वरो । नासीकओ तीए ।

जूय-ठक्खण-पसत्तो निच्चं सो निक्खणं पि हारेइ ।
अह तीए साणुणयं कोमल-वयणेहिँ वज्जरिओ ॥
नीसेस-दोस-भवणं जूय-पसंगो समग्ग-गुण-निहिणो ।
तुह नाह ! कलंको चिय चंदस्स व हरिण-संबंधो ॥

ता सव्वहा परिचय इमं । अइरसेण न सक्कए मूलदेवो परिहरिउं । अत्थि य तत्थ सत्थवाहो अयलनामो । सो देवदत्ताए गाढानुरत्तो देइ जं मग्गियं । वहइ मूलदेवोवरि पओसं, मग्गए छिद्दाणि । तस्स संकाए अवसरं विणा मूलदेवो न गच्छइ तीए घरं । भणिया य देवदत्ता अक्काए । पुत्ति ! परिचय मूलदेवं, किं अणेण निद्धणेणं । अयलो पुण महाधणो देइ मणोरहाइरित्तं वित्तं । ता तत्थेव रमसु सव्वप्पणा । न एक्कंमि कोरे दिसंति दुन्नि खग्गा, नय अलोणियं सिलं को वि चट्टेइ, ता मुंच जुयारसेयं । तीए भणियं— नाहं अंब ! एगंतेण धणानुरागिणी, किंतु गुणानुरागिणी । अक्काए भणियं — केरिसा तस्स जूयारस्स गुणा ? । तीए भणियं— अम्ब ! केवल-गुणमओ सो ।

जओ—

दक्खो दक्खिन्न-निही सूरो चाई पियंवओ धीरो ।
नीसेस-कला-निउण त्ति मूलदेवं न मिल्हस्सं ॥

तओ अक्का अणेगेहिं दिट्ठंतेहिं पडिबोहेउं पवत्ता ।

अप्पेइ नीव-खण्डं सा तीए मग्गियंमि सिरि-खंडे ।
उच्छुंमि सरं सरयंमि वारि मल्लंमि निम्मल्लं ॥
किमिमं ति देवदत्ताइ चोइया तं पयंपए अक्का ।
नणु जारिसओ जक्खो बली वि किर तारिसो तस्स ॥
किं मूलदेवमवणं न चयसि किं नाचलं धणस्सिद्धं ।
रमसि निबिडाणुराया जइ सुणसि गुणागुण-विसेसं ॥

દેવદત્તાએ વુત્તં–અવ્વ! કો સગુણો નિગ્ગુણો વ ત્તિ પરિક્ખેહિ। તઓ અક્કાએ ભણિઓ અયલો। દેવદત્તાએ ઉચ્છુદણ્ડા। તેણ ઉચ્છુ-ભરિય પેસિય સગડ। તીએ વુત્ત—કિમટ્ઠ કરિણી જ સપત્ત-ડાલા ઉચ્છૂ પેસિયા। ઇણ્હિ મૂલદેવ મગ્ગેસુ ઉચ્છુ જેણ જાણિજ્જઇ વિવેગે તેસિં વિસેસો। અક્કાએ કહાવિય મૂલદેવસ્સ ઉચ્છૂ પેસેહિ ત્તિ। તેણાવિ ગહિઆઓ લટ્ઠાઓ ઉચ્છુ-ડંટીઓ નિચ્છલ્લિઊણ કયાઓ દુ-અંગુલ-પ્પમાણાઓ રસ કુડિયાઓ ગડિયાઓ ચાઉજ્જા ચાવણ્ડિયાઓ કપ્પૂર-પરાય-મડિયાઓ મૂલા ભિન્નાઓ સરાવ-સપુડે ચિવિઊણ પેસિયાઓ।

દટ્ઠૂણ દેવદત્તા તાઓ વજ્જરઈ પેચ્છસે અવ્વ!।
ધુત્તાહિવ-અચલાણ સુવન્ન-રીરીણ વ વિસેસ ॥

અક્કાએ ચિતિય—અચ્ચત-મૂઢા એસા, ન મેલ્હેઇ મૂલદેવ। તઓ અયલેણ સહ મતિઓ તન્નિમ્ગમોવાઓ। અયલેણ ભણિયા દેવદત્તા—અહ ગામ ગમિસ્સામિ ત્તિ। નિમ્ગઓ સો। પવેસિઓ ઇમીએ મૂલદેવો। જાણાવિઓ જણપીએ અયલો આગઓ સામગ્ગીએ। દિટ્ઠો દેવદત્તાએ। પત્ત-કરડો વ્વ પલ્લક-દિટ્ઠા ઠાવિઓ મૂલદેવો। લક્ખિઓ। અયલેણ। નિવિસિઊણ પલ્લકે ભણિયા સા 'કરેહ પ્હાણ-સામગ્ગિ'। તીએ વુત્ત—ણ્વ, તા ઉટ્ઠેહ, નિયસહ પુત્તિ, જેણ અબ્ભગેમિ। અયલેણ ભણિય—

અજ્જ સુવિણમ્મિ પ્હાઓ પલ્લકત્થો નિયત્ય-વત્થોહ।
તો સચ્ચમિણ કાહ જેણ ન હોજા અણત્થ-ફલ ॥
તો ભણઇ દેવદત્તા તૂલી ધૂલી ટ્વેજ્જ તણુ એસા।
અયલો જપઇ કિ તે ઝિવિણત્ત એરિસ સુયણુ! ॥
અયલે પઇમિ અન્નાઓ કિ ન તૂલીઓ તુજ્જ હોહિ ત્તિ।
સીએજ્જ સો ન લવણેણ જસ્સ રયણાયરો મિત્તો ॥
સા અક્કાએ વુત્તા પડિવજ્જસુ પુત્તિ! જ ભણઇ અચલો।
તો અબ્ભગુ-વ્વટ્ટણ-પ્હાણાઇ કયાઇ પલ્લકે ॥
ગહિયાઉહા પવિટ્ઠા પુરિસા અક્કાઇ સનિઓ અયલો।
ખલિ-સલિલ-ભરિય-ગત્ત વુત્ત હેટ્ઠાઓ કટ્ઠેઇ ॥
ગહિઉ કેસેસુ ઇમો ભણિઓ નયપંડિઓ ઽસિ મે કહસુ।
કો હોઇ નિગ્ગહો તે ઇમસ્સ કમ્મસ્સ અણુચ્ચો ॥
ઘણ વિવમ્માઓ વેસાઓ હુતિ તા જઇ ઇમીએ તુહ કજ્જ।
તા નામ-પટ્ટય પિવ ગિણ્હેસિ ન કિ વહુ-ધણેણ ॥

धुत्तवई वि न विक्कम-कालो एसो त्ति चिंतिउं जाओ ।
दीवि व्व विहल-फालो निप्फंदो मउलिअच्छिपुडो ॥
एसो महाणुभावो दिव्व-वसी परिसं दसं पत्तो ।
न वहारिहो त्ति परिभाविऊण अयलेण सो मुक्को ॥
भणिओ य विहि-वसेणं वसणं पत्तो अहं पि मुत्तव्वो ।
तुमए एवं जम्हा लोयंमि न दुल्लहं वसणं ॥
एसो य समर-भग्गो गउ व्व गेहाओ निग्गओ खिन्नं ।
गंतुं पुरी-परिसरे सरंमि निम्मल-जले पहाओ ॥
" माणि पणट्ठइं जइ न तणु तो देसडा चइज्ज ।
मा दुज्जण-कर-पल्लविहिं दंसिज्जंतु भमिज्ज ॥ "
इय चिंतंतो चलिओ नयरे विन्नायडंमि वच्चंतो ।
पत्तो कमेण अडविं सो वारस-जोयणायामं ॥

तं लंघिउकामो वायासहिओ दुइज्जं घि मग्गन्तो जाव चिट्ठइ ताव झत्ति आगओ गयणाओ व्व पडिओ संबल-थइया-सणाहो दक्खो वंभणो । भणिओ इमिणा–भद्द ! के दूरं गंतव्वं ? । तेण वुत्तं अडवीए पुरओ वीरनिहाणं नाम ट्ठाणं, तं गमिस्सामि । तुमं पुण कत्थ पत्थिओ ? । धुत्तेण वुत्तं विन्नायडं । भद्देण भणियं- ता एह गच्छामो । पयट्टा दो वि गंतुं । मज्झण्ह-समए सरोवरं दट्ठूण दक्खेण भणियं- भो एत्थ वीसमामो खणं ति । गया तत्थ, धोया हत्थ-पाया । गओ मूलदेवो तरुतलं । दक्खेण संबल-थइयाओ गहिया सत्तुगा । जलेण उल्लिऊण रंको व्व एक्कलओ भक्खिउं पवत्तो । धुत्तेण चिंतियं छुहा-पहाणा हुंति बंभणा अओ से पच्छा दाही । भद्दो भुत्तूण वद्ध-थइया-सुहो पत्थिओ । कल्लं कहि त्ति चिंतंतो धुत्तो वि चलिओ ।

बीय-दिवसे वि भुत्तो तहेव सो इइ दिण-त्तयं गमिअं ।
धुत्तेण तयासाए, आसा खलु रक्खए जीयं ॥ १ ॥

अडवी-निग्गएणं भणियं भद्देण, एसो मे मग्गो तुज्झ पुण इमो, ता वच्च तुमं । मूलदेवेण वुत्तं तुह साहज्जेण लंघिया मए अडवी, अहं खु मूलदेवो नाम, जइ कयाइ किं पि कज्जं होइ ता आगच्छिज्ज विन्नायडे । किं च ते नाम ? । दक्खेण वुत्तं सद्धडो त्ति एक्कं, जणकयं निग्घण-सम्मो त्ति बीयं । पत्तिया दो वि निय-निय-मग्गेहिं । वच्चंतो मूलदेवो पत्तो गाममेक्कं । पविट्ठो तत्थ सिक्खत्थं ।

लद्धा कुम्मासा। निग्गच्छतेण तेण दिट्ठो तिव्व-तव-सुसिय-गत्तो महा-सत्तो मासक्खमण-पारणत्थं तत्थ पविसमाणो समणो ॥

तं दट्ठु सो चिंतइ जाओ पुण्णोदओ अहो मज्झ।
भव-जलहि-जाणवत्तं पत्तमिणं जं मए पत्तं ॥ १ ॥
ता दाउ कुम्मासे एयस्स करेमि जीवियं सहलं।
तत्तो दिन्ना मुणिणो कुम्मासा इति तेण पडिया च ॥ २ ॥
धन्नाण खु नराण कुम्मासा साहुपारणए।
एत्थंतरम्मि तब्भत्ति रंजिया देवया भणइ गयणे ॥ ३ ॥
भो मूलदेव पुत्तय! सुंदरमणुचिट्ठियं तुमए।
तत्तो मग्गसु गाहइ पच्छिमद्धेण एत्थ जं भे ॥ ४ ॥
हरिस-परव्वस हियएण जंपियं मूलदेवेण।
मह देहि देवदत्ता दंतिसहस्सस्स च रज्जं च ॥ ५ ॥
एवं होहि त्ति भणेइ देवया तो मुणिं नमइ धुत्तो।
गामम्मि मग्गिउ सो पुणो वि भिक्खं सयं भुंजे ॥ ६ ॥
पत्तो कमेण विन्नायडम्मि रयणीए पंथियसालाए।
सुत्तो पुत्तो पेच्छइ पच्छिमजामे सुविणमेयं ॥ ७ ॥
मह पडिपुन्नो चंदो मुहे पविट्ठो त्ति अह तहिं को वि।
कप्पडिओ एवं चिय सुविणं दट्ठूण जग्गेइ ॥ ८ ॥
अन्नेसिं कप्पडियाणं कहइ एक्केण तत्थ वागरियं।
लहिहिसि तुमं अवस्सं सपडं-घयमंडगं अज्ज ॥ ९ ॥
तं सोउ कप्पडिओ एवं होउ त्ति जंपए तुट्ठो। —
वयरेहिं पि सियालस्स ऊसवो जायए जम्हा ॥ १० ॥
तेसिं विवेग-वज्जिय मणाण धुत्ताण भक्खणं सुविणं।
रयणी पि दंसियं खलु भणंति सुक्खा उवलखंडं ॥ ११ ॥
कप्पडिएण जहुत्तो घरछाइणियाइ मंडओ लद्धो। —
पारणं जओ सुविणो फलइ वियाराणुसारेण ॥ १२ ॥

मूलदेवो गोसे गओ आराम। तोसिओ तत्थ कुसुमसुचय-सालिजेण मालागारो। दिन्नाइं तेण पुप्फफलाइं। ताइं घेत्तूण सुई मुओ गओ सुविण-सत्थ-पाढगस्स गेहं। पुप्फ-फल-समप्पणं पुव्वं पणमिऊण तं पुच्छइ सुविणत्थं। उवज्झाओ सहरिसो भणइ—सुसुद्दत्ते कहिस्सामि सुविण-फलं। अज्ज ताव अतिही होसु अम्हाणं।

एहविऊण भुंजाविऊण य सगोरवं परिणाविओ निय-कन्नं मूलदेवो उवज्झाएण। सत्त-दिण-मज्झे तुमं राया होहिसि त्ति सिट्ठो तस्स सुविणत्थो। लद्ध-[हिट्ठ]मणो मूलदेवो तत्थ वसमाणो गओ पंचम-दिणे नयर-बाहिं, पत्तो य चंपय-तले। तया य तत्थ पत्थिवो अपुत्तो पत्तो पंचत्तं। अहिवासियाणि पंच दिव्वाणि, भमिऊण मग्गे [ज्झे] नयरीए निग्गयाणि बाहिं, पत्ताणि मूलदेव-पासं। अपरिचत्तमाण-तरुच्छायाए हेट्ठओ तं दट्ठूण गज्जिअं गएण। हेसियं हएण। सिंगारेण कओ अग्घो। चामरेहिं वीइओ एसो। ठियं सिरोवरि सियायवत्तं, आरोविओ सो संघि सिंधुरेणं। विविह-तूर-रवाऊरिय-दियंतरो पविट्ठो नयरं। अहिसित्तो मंति-सामंतेहिं। भणियं गयण-यल-गयाए देवयाए—भो एस असेस—कला-पारओ पयंड-विक्कमो विक्कमराओ नाम राया, ता एयस्स सासणे जो न वट्टिस्सइ तं निग्गहिस्सामि त्ति। तओ सव्वे सामंताइणो आणा-परा जाया। सो उदारं रज्ज—सुहं अणुहवंतो चिट्ठइ। जाया तस्स उज्जेणिसामिणा जियसत्तुणा सह परोप्पर-पाहुड-पेसणेण पीई। इओ य देवदत्ता तारिसं विडंबणं दट्ठूण विरत्ता य अयलोवरि। निब्भच्छिओ तीए अयलो, भो दव्व-दप्पंध! किं ते अहं कुल-घरिणी जमेवं मे गिहे ववहरसि, ता मज्झ गेहे अओ परं नागंतव्वं ति भणिऊण गया रन्नो पासं। नमिऊण विन्नत्तो राया—देव! देहि मे वरं। रन्ना वुत्तं मग्गसु जहिच्छं, जेण तं पयच्छामि। तीए वुत्तं मूलदेवं विणा न अन्नो पुरिसो आणवेयव्वो, एसो य अयलो मम घरं आगच्छंतो निवारियव्वो। रन्ना वुत्तं एवं, परं कहेहि को एत्थ हेऊ। तओ कहिओ साहवीए। रुट्ठेण रन्ना हक्कारिऊण भणिओ अयलो। भो! मम नयरीए एयाइं दुन्नि रयणाइं, ताइं तुमं खलीकरेसि, ता पाण-विणासं विणा नत्थि ते दंडो। देवदत्ताए निवारिओ। रन्ना वुत्तं इमीए वयणेण मुक्को तुमं, किंतु तं आणिऊण एत्थ वसिज्जसु। तओ नमिऊण रायाणं निग्गओ अयलो। नट्ठ-रयणं व सव्वत्थ तं गवेसिउं पवत्तो, तहावि न लद्धो सो। तओ तीए चेव अणिमाए भरिऊण भंडस्स वहणाइं गओ पारस-कुलं।

अह मूलदेव-राओ चिंतइ मह भोयणं अलवणं व।
न कुणइ हरिसं रज्जं पि वज्जियं देवदत्ताए॥

तओ तेण पहाण-पाहुड-परिगओ पेसिओ दूओ, गओ सो उज्जेणीए, विन्नत्तो तेण राया देव! देवया-दिन्न-रज्जो देवदत्ताणुरत्तो मूलदेवो जंपइ "जइ इमीए तुम्हं च रुच्चए ता पेसिज्जउ एस" त्ति। रन्ना वुत्तं कित्तियमिणं भणियं

मूलदेवेण। जओ मम तस्स य रज्जे वि नत्थि भेओ। तओ दक्खारिओ देवदत्ता। कहिओ वुत्तंत भणिया सा। पुत्ता ते मणोरहा, तो गच्छ तत्थ तुम। तीए वुत्तं महा-पसाओ त्ति। रन्ना सपूइऊण पेसिया सा पत्ता विन्नायउं।

तो हरिस-निब्भरेण विक्कमराएण गुरु-विभूईए।
निय-हिययम्मि व विउले भवणमि पवेसिया एसा॥
जणिय जिण-पडिम-पूओ नच्चा सो रज्ज-पालणुज्जुत्तो।
परिभुत्त देवदत्तो तिवग्ग-लग्गो गमइ काल॥
अह पारस कूलाओ विढविअ-दव्वो समागओ तत्थ।
अयलो पहाण-पाहुड-हत्थो पत्तो निव दट्ठु॥
उवलक्खिओ निवेण सो तेण उ नोवलक्खिओ राया।
रन्ना वुत्त कत्तो तुम ति अयलेण विन्नत्त॥
पारस-कूलाओ समागओ म्हि पट्ठवह क पिजो भट।
मज्झ निरूवइ रन्ना वुत्त सयमागमिस्सामि॥
तो पच-उल-समेओ अयलावासमि पत्थिवो पत्तो।
दसियभिमेण भट मजिट्ठा-पट्ट-सुत्ताई॥
भड किमित्तिय चिर कहेसु सच ति जपए राया।
अयलो भासइ देवस्स कि पुरो वुच्चइ अलिय॥
तो रन्ना वज्जरिय इमस्स सेट्ठिस्स सचवाइस्स।
कारेह अद्ध-दाण सम्म भट च जोएह॥
तो वसवेह पायप्पहार-भारेहिं पच उलिएहिं।
सुणिय सव्वभट मजिट्ठाईण मज्झ गय॥
भिन्नाहं भट्ठाणाहं राय-पुरिसेहिं तेसु वरभड।
त दट्ठु रुद्धेण रन्ना वधाविओ अयलो॥
नेयाविऊण गेह छोडिय वधो पथपिओ रन्ना।
जाणसि म भणइ इमो को न सुणइ दिणयर व तुम॥

रन्ना वुत्त अल उवयार-पयपेहि, मुच्च सारसु जइ जाणसि। अयलेण भणिय—देव न जाणामि सम्म। रन्ना वाहरावित्रा देवदत्ता। आणिया वरच्छर व्व सव्वण-भूसण धरा। त दट्ठूण लज्जिओ अयलो। भणिओ देवदत्ताए—भो एस सो मूलदेवो, जो तुमए तया वुत्तो, अह पि तुमए वसण पत्तो मोत्तव्वो त्ति मुक्को य साणुक्कोसेण देवेण सरीर-सदेह-कारण-वसण पत्तो तुम। तओ विल-

क्ख-चित्तेण तेण पणमिऊण विन्नत्तं खमसु मे सव्वावराहं, तेणावराहेण रुट्ठो जिअसत्तू न देइ उज्जेणीए मे पवेसं, तुम्ह वयणेण दाही । रन्ना भणियं खमियं चेव मए, जस्स तुह देवीए कओ पसाओ । तओ संमाणिऊण दूय-सहिओ सो पेसिओ उज्जेणिं ।

खमिउं अवराहं मूलदेव-वयणेहिं तस्स जियसत्तू ।
देइ पुरीइ पवेसं तम्मूलो जेण से कोवो ॥
अह मूलदेव-रज्जं सोउं सो सद्धडो तहिं पत्तो ।
रन्ना दिन्नो सो चिय अदिट्ठ-सेवाए से गामो ॥
अह कप्पडिओ केण वि भणिओ जह जारिसो तए दिट्ठो ।
सुविणो तारिसओ चिय दिट्ठो केणावि अन्नेण ॥
नवरं आएस-फलेणं सो सउणो नराहिवो जाओ ।
पुन्न-रहिओ तुमं पुण अमंडसि भिक्खं तह चेव ॥
कप्पडिओ सुविणत्थी पुण पुण सोऊण गोरसं सुत्तो ।
अवि सो लहिज्ज सुविणं तहवि नरत्तं पुणवि दुलहं ॥

यशोभद्रनृपवैराग्योत्पत्तिः ।

इय धम्म-देसणा-मय-रसेण सेत्तंमि भूमिणाहस्स ।
हिययम्मि समुल्लसिओ जिणिंद-धम्माणुराय-दुमो ॥
भणियं निवेण भयवं ! कहियमिणं उभय-भव-हियं तुमए ।
अन्नो पिओ वि सव्वो जंपइ इहभव-हियं चेव ॥
ता समयम्मि वि सुत्तुं तणं व रज्जं विवेय-गिरि-वज्जं ।
पडिवज्जिऊण धम्मं सहलं काहं मणुय-जम्मं ॥
ता वंदिउं मुणिंदं निय-मंदिरमागओ महीनाहो ।
धम्मोवएस-विसरं सुमरंतो गमइ दियहाइं ॥
अह पावसो पयट्टो संपाडिय-पहिय-हियय-संघट्टो ।
समरट्ट-मारनट्ठो कयंब-संदट्ठ-अलिवट्ठो ॥
जत्थ विरहग्गि-डज्झंत-विरहिणी-हियय-लद्ध-पसरेण ।
धूम-भरेण घण-मंडलेण मलिणी-कयं गगणं ॥
नवमेह-पियय-सेणं समप्पियं जत्थ लडि-लया-लोयं ।
कणयमया भरणं पिव पयडंति दिसा-पुरंधीओ ॥
नव-पाउस-नरवइ-रज्ज-घोसणा-डिंडिमो व्व सव्वत्थ ।

जग्गविय विसम-वाणो वियभिओ मेह-गज्जिरवो ॥
निवडंति माणिणी-माण-खडणे विलसमाण सत्तीओ ।
जस्सि जल-धाराओ अणग सर-धोरणीउ व्व ॥
तस्सि चरि(?) खित्तेसु नरवइणा वावियाइ धन्नाइ ।
तेसि दसण-हेउ कयावि राया विणिक्खतो ॥
तम्मि समए करिसगेहिं धन्नमज्झाओ पुव्वसुवखणिउं ।
पुजी-कएसु निप्फल-तणेसु पज्जालिओ जलणो ॥
तत्थ जलणेण डज्झत-विग्गह गब्भ-निब्भर सुयगि ।
दट्ठुं सविग्गेण रन्ना परिभाविय एय ॥
अहह इमो घरवासो परिहरणिज्जो विवेयवताण ।
बहु-जीव-विणास-करा आरभा जत्थ कीरति ॥

तहा—

पावाइं दोग्गच-निबंधणाइं भोगत्थिणो जस्स कए कुणंति ।
अभिक्खण त पि असारमग रोगा विलुपति घुण व कट्ठं ॥
विमोहिया जेण जणा मणमि हियाहिय क पि न चितयति ।
त जोव्वण झत्ति जराकराला दवग्गि-जाल व्व वण दहेइ ॥
रसायणाईणि कुणति जस्स थिरत्तण काउमणा मणुस्सा ।
मय व वग्घेण गसिज्जमाण त मच्चुणा रक्खइ जीविय को ॥
जीए कए भूरि-किलेस जाल कुणति मिल्हति तण व पाणे ।
पणस्स एसा सहसा पयड-चाया-दय-दीव-सिहि व लच्छी ॥
जेणावलित्तो विसइक्क-चित्तो परित्थि-सग पि करेइ मूढो ।
खणेण तक्खिज्जइ धाउ खोहे हिमागमे पकरुह व जीव ॥
किलिस्सए जस्स कए कुणंगे विचित्त चाटूणि परस्स जीवो ।
लद्धूण थेव पि विलीय वण्हि विलिज्जए त मयण व पेम्मं ॥
किंचं अकिच्च च न जमि पत्ते पलोयए पीय-सुरो व्व जीवो ।
पहुत्तण तुट्ठइ त पणट्ठे पुत्ते घणे सेलनई-रउ व्व ॥
एयत्थ रुक्खे व्व कुडुव-वासे कोल कियत पि खणु व्व वधू ।
ठाऊण वचति चउ-ग्गइसु चउ-दिसासु च स-कम्म-वद्धा ॥
एवं अणिच्च सयलं पि वत्थु विचाणमाणस्स दुहेक्क-गेहे ।
गेहे पलित्ते व्व भवमि मज्झे जुत्तो पमाओ न खण पि काउं ॥

एवं संविग्ग-मणो राया निय-मंदिरंमि संपत्तो ।
हक्कारिऊण पुच्छइ एगंते सावयं एगं ॥
संपइ सिरि-दत्तगुरू गुणवंतो कत्थ विहरइ पएसे ।
सो कहेइ डिंडुयाणयपुरंमि मुणिपुंगवो अत्थि ॥
तो राया रयणीए कस्स वि अनिवेइऊण निक्खंतो ।
तुरयंमि समारुहिऊण डिंडुयाणयपुरे पत्तो ॥
सिरिदत्तगुरुं नमिऊण तस्स कहिऊण निययवुत्तंतं ।
जंपइ संपइ काउं अणुग्गहं देहि मह दिक्खं ॥
गुरुणा वुत्तं जुत्तं उत्तम-सत्तस्स तुज्झ नर-नाह ।
रज्जं तणं व मुत्तुं करेसि जं संजम-ग्गहणं ॥
नहि संजमाउ अन्नो संसारुच्छेय-कारणं अत्थि ।
नव-जलहरं विणा किं निव्वडइ दवानलं को वि ॥
रन्ना अणप्पमुल्लं एक्कं एक्कावलिं समप्पेउं ।
जिणधम्म-निम्मल-मणा पयंपिआ सावया एवं ॥
कारवह जिणायययणं इमीए एक्कावलीइ मुल्लेण ।
तेहि वि तह त्ति पडिवज्जिऊण तं झत्ति कारवियं ॥
तं अत्थि तत्थ अज्ज वि चउवीस-जिणालयं जिणायययणं ।
पुन्नं व मुत्तिमंतं जसभद्द-निवेसे जं सहइ ॥
रन्ना पुण पडिवन्ना सिरि-दत्तगुरुस्स चलण-मूलंमि ।
अंतर-रिउ-वह-दक्खा दिक्खा निसियाऽसि-धार व्व ॥
एगंतरोववासे जा जीवं अंबिलं च पारणए ।
काहं ति तेण विहिया वय-गहण-दिणे चिय पइन्ना ॥
सुय-सागर-पारगओ सूरि-पयं पाविऊण जसभद्दो ।
भुवणे चिरं विहरिओ पडिबोहंतो भविय-वग्गं ॥
ससमय-परसमय-विऊ समए तेणावि निय-पए ठविओ ।
निज्जिय-पज्जुन्न-भडो पज्जुन्नो नाम वर-सूरि ॥
अह जसभद्दो सूरी तिव्व-तवचरण-सोसिय-सरीरो ।
निय-परिवार-समेओ आरूढो उज्जयंत-गिरिं ॥
रेवयगिरिंद-गंडं व सुकय-लच्छी-विलास-कमलं व ।
भव-जलहि-जाणवत्तं व जिण-हरं गणहरो पत्तो ॥

नमिऊण नेमिनाह पमज्जिउ निवसिऊण तस्स पुरो ।
पज्जुन्नसूरि-पमुह निय परिवार भणइ एव ॥
राग-दोस-विमुक्को चिर-सेवियनाण-दसण-चरित्तो ।
निच्छय-नएण तित्थ अप्पचिय वुच्चए जइ वि ॥
तह वि हु ववहार-नयेण जो पण्सो पणट्ठ-पावाण ।
तित्थकराण पएहिं फरिसिओ सो पर तित्थ ॥
इह दिक्खा पडिवत्ती नाणुप्पत्ती विमुत्ति-सपत्ती ।
नेमिस्स जेण जाया तेणेसो तित्थमुज्जितो ॥
अन्नत्थ वि मेल्लिस्स निस्सदेह दुरावह देह ।
तत्तो वर पसत्थे तित्थे इत्थे वि मेल्लेमि ॥
इय भणिय पचमुट्ठ जिण पचमुट्ठ चउव्विहाहार ।
वारतस्स वि पज्जुन्नसूरिणो सपरिवारस्स ॥
पउमासणो-वविट्ठो परिचत्त-समत्त-गत्ति-परिकम्मो ।
सिरि-नेमिनाह-पडिमा-मुहपकय-निहिय-नयण जुओ ॥
सव्वत्थ वि राग-दोस-वज्जिओ परम तत्त-लीण-मणो ।
मुणिपुगव-सुणियागम-सवण-समुल्लसिय-सवेगो ॥
पुव्व महारिसि-मग्गो दूसम समये वि सेविओ सम्म ।
तेरस-दिणा-वसाणे पत्तो तियसालय सूरी ॥
तत्तो पज्जुन्नगुरू विथरतो सयल-सघ-परिओस ।
सुत्त-त्थ-पयडण-परो परोवयार चिर कुणइ ॥
सत्त-सुरो सुइ-सुहओ वाइज्जतो समग्ग-लोएण ।
ठाणय-पगरण-रूवो जस्सज्ज वि फुरइ जस-पडहो ॥
तस्स गुणसेणसूरि सीसो वर-सजमुज्जओ जाओ ।
जस्स गुणचिय पाणा अतररिउ-वग्ग निग्गहणे ॥
सीसो खम-ग्ग-लग्गो तस्सासी देवचदसूरि त्ति ।
चदेण व दिय राएण जेण आणदिय भुवण ॥
कय-सुकय-कुसुय-वोहा चउर-वठर-प्पमोय-सजणणी ।
सतिजिण चरित्त-कहा जुएह व्व विथभिआ जत्तो ॥
जे ठाणएसु ठविया पज्जुन्न मुणीसरेण धम्म-दुमा ।
काउण ताण विवइ ते जेण लहाविआ वुड्ढि ॥

जस्स चलणारविंदं चरित्त-लच्छी-विलीस-वासहरं ।
मुणि-भमरेहिँ असुक्कं जिणमय-मयरंद-लुद्धेहिं ॥
सो विहरंतो मही-मंडलम्मि खंडिय-पयंड-भावरिऊ ।
सयल-सुवेणे-क्क-बंधू धंधुक्कयं पुरवरे पत्तो ॥
सो तत्थ पणमण-त्थं समागयाणं जणाण पउराणं ।
संसारो-सारत्तण-पयासणिं देसणं कुणइ ॥
तं सोउं संविग्गो सरीर-सुंदेर-विजिय-सुरकुमरो ।
एक्को वणिय-कुमारो कयंजली भणिउमाढत्तो ॥
भयवं ! भवण्णवाओ जरा-जरा-मरण-लहरि-हीरंतं ।
मं नित्थारसु सुचोरित्त-जाणवत्त-पयाणेण ॥
गुरुणा वुत्तं वालय ! किं नामो कस्स वा सुओ तंसि ।
तो तस्स माउलेणं पयंपिअं नेमिनामेण ॥
भयवं ! इह-त्थि हत्थि व्व मोढकुल-विंझ-संभवो भद्दो ।
कय-देव-गुरु-जणचो चचो नामा पहाण-वणी ॥
निम्मल-कुल-संभूया भूरि-गुणाभरण-भूसिय-सरीरा ।
तस्सा-त्थि गेहिणी चाहिणि त्ति सा होइ मह वहिणी ॥
जीए विमलं सीलं दट्ठु लज्जाए चंदमा निचं ।
चरम-जलहिम्मि मज्जइ कलंक-पक्खालणत्थं व ॥
ताणं तणओ एसो निरुवम-रूवो पगिट्ठ-भइ-विहवो ।
भुवण-च्छरण-मणोहर-चिंचइओ चंगदेवो त्ति ॥
गब्भा-वयार-समए इमस्स जणणीए सुविणए दिट्ठो ।
निय-गेहे सहयारो सफुग्गओ वुड्ढिमणुपत्तो ॥
जा पुप्फ-फला-रंभो तत्तो मुत्तूण मंदिरं मज्झ ।
अन्नत्थ महारामे मणाभिरामे इमो पत्तो ॥
छायाए पल्लवेहिं कुसुमेहिं फलेहिं तत्थ पवरेहिं ।
बहुय-जणाणं एसो उवयारं काउमाढत्तो ॥
गब्भगए वि इमिस्सिं इह देसे नट्ठमसिव-नामं पि ।
तह अणभिन्नो जाओ लोओ दुब्भिक्ख-दुक्खस्स ॥
परचक्क-चरड-चोराइ-विद्दवा दूरमुवगया सव्वे ।
न फुरंति घूय-पसुहा मेह-च्छन्ने वि दिणनाहे ॥

इय तस्स जम्म-दियहे जायाइ दिसा-सुहाइ विमलाइ ।
देव-गुरू-चदणेण धम्मत्थीण मणाइ व ॥
हरिस-जणणो जणाण सुयणो व्व समीरणो समुल्लसिओ ।
रय-पसमण निवडिय गुरूण वयण व गयजल ॥
भवणम्मि कुसुम-वुट्ठी सुसामि-तुट्ठि व्व सेवए जाया ।
कव्व-गुणो व्व सहियए फुरिओ गयणमि तूर-रवो ॥
एसो परिओस-करो वालत्तणओ वि अमय-घडिओ व्व ।
रयण व कराओ कर सचरिओ सयल-लोयस्स ॥
संपइ इमस्स चित्त न रमइ अन्नत्थ वजिउ धम्म ।
माणस-सरमि सुतु हसस्स व पल्लल-जलेसु ॥
गुरुणा वुत्त जुत्त ज कुणइ इमो चरित्त-पडिवत्ति ।
जेण सो परमत्थो जणाणी-दिट्ठस्स सुविणस्स ॥
गहिऊण वय अवगाहिऊण नीसेस सत्थ-परमत्थ ।
तित्थकरो व्व एसो जणस्स उवयारओ होही ॥
तत्तो इमस्स जणय चच नामेण भणइ तो तुम्हे ।
जइ चगदेवमेय वय-नहणत्थ विसज्जेइ ॥
सो वट्टु-सिणेह-जुत्तो वट्टु पि भणिओ विसज्जइ न पुत्त ।
तत्तो पुत्तो वि दढ कउज्जमो सजम-ग्गहणे ॥
माउलय-अणुमय गिण्हिऊण ठाणतरम्मि सचलिओ ।
गुण-गुरुणा सह गुरुणा सपत्तो खभतित्थम्मि ॥
तत्थ पवन्नो दिक्ख कुणमाणो सयल-सघ-परिओस ।
सो सोम-सुहो सोमो व्व सोमचदो त्ति कयनामो ॥
थेवेण वि कालेण काऊण तव जिणागमुद्दिट्ठ ।
गभीरस्स वि सुय सागरस्स पारगओ एसो ॥
दूसम-समय-अस भव-गुणोह-कलिओ विभाविउ हियए ।
सिरिदेवचद-गुरुणा एसो गणहर-पए ठविओ ॥
हेम-समच्छवि-देहो चदो व्व जणाण जणिय-आणदो ।
तत्तो इमो पसिद्धो नामेण हेमचदो त्ति ॥
निच सहाव-उचिय समग्ग-लोओवयार कय चित्तो ।
सो देवयाइ वुत्तो विहरतो विविह-देसेसु ॥

गुज्जर-विसयं मुत्तुं मा कुणसु विहारमन्न-देसेसु ।
काहिसि परोवयारं जेणित्थ ठिओ तुमं गरुयं ॥
तो तीए वयणेणं देसंतर-विहरणाउ विणियत्तो ।
चिट्ठइ इहेव एसो पडिबोहंतो भविय-वग्गं ॥
बुह-यण-चूडामणिणो भुवण-पसिद्धस्स सिद्धरायस्स ।
संसय-पएसु सव्वेसु पुच्छणिज्जो इमो जाओ ॥
एअस्स देसणं निसुणिऊण मिच्छत्त-मोहिय-मई ।
विजयसिंहो निवो जाओ जिणिंद-धम्माणुरत्त-मणो ॥
तत्तो तेणित्थ पुरे राय-विहारो कराविओ रम्मो ।
चउ-जिणपडिम-समिद्धो सिद्धविहारो य सिद्धिपुरे ॥
जयसिंहदेव-वयणा निम्मियं सिद्धहेम-वागरणं ।
नीसेस-सद्द-लक्खण-निहाणमिमिणा मुणिंदेण ॥
अमओ-वमेय-वाणी-विसालमेयं अ पिच्छमाणस्स ।
आसि खणं पि न तित्ती चित्ते जयसिंहदेवस्स ॥
तो जइ तुमं पि वंछसि धम्म-सरूवं जहट्ठियं नाउं ।
तो मुणिपुंगव-मेयं पुच्छसु होऊण भत्ति-परो ॥
इय सम्मं धम्म-सरूव-साहगो साहिओ अमचेणं ।
तो हेमचंदसूरिं कुमर-नरिंदो नमइ निच्चं ॥
सम्मं धम्म-सरूवं तस्स समीवंमि पुच्छए राया ।
मुणिय-सयलागमत्थो मुणि-नाहो जंपए एवं ॥

हेमचन्द्रसूरेः कुमारपालं प्रति सद्बोधः ।

भव-सिंधु-तरी-तुल्लं महल्ल-कल्लाण-चल्लि-जलकुल्लं ।
कय-सयल-सुह-समुदयं जीवदयं चिय मुणसु धम्मं ॥
आउं दीहमरोगमंगमसमं रूवं पगिट्ठं बलं,
सोहग्गं ति जगुत्तमं निरुवमो भोगो जसो निम्मलो ।
आएसेक्क-परायणो परियणो लच्छी अविच्छेइणी,
होज्जा तस्स भवंतरे कुणइ जो जीवाणुकंपं नरो ॥
नरयपुर-सरल-सरणी अवाय-संघाय-वेग्घ-वण-धरणी ।
नीसेस-दुक्ख-जणणी हींसा जीवाण सुह-हणणी ॥

जो कुणइ परस्स दुहं पावइ तं चेव अणंतगुणं।
लब्भति अवयाइ नहि निवतरुमि चवियमि ॥
जो जीव-वहं काउ करेइ खण मित्तमत्तणो तित्ति।
छेयण-भेयण-पमुहं नरय दुहं सो चिर लहइ ॥
ज दोहग्गमुदग्ग ज जण-लोयण दुहावहं रूव।
ज अरस-सूल खय-खास-सास कुट्ठाइणो रोगा ॥
ज कण्ण-नास कर-चलण-कत्तण ज च जीविय तुच्छ।
त पुव्वारोविय-जीव-दुक्ख-रुक्खस्स फुरइ फल ॥
जो जीव-दय जीवो नर-सुर-सिव-सोक्ख-कारण कुणइ।
सो गय-पावो पावेइ अमरसीहो व्व कल्लाण ॥

अमरसिंह-कथानकम्।

तथाहि—

जंबूदीवे भरहे दाहिण-भायस्स मज्झिमे खडे।
अमर-नयर व रम्म अमरपुरं अत्थि वर-नयर ॥
नवर अणेग-सख सई-सहस्सेहि पत्तमाहप्प।
भूरि-जयत-कुमार फुरत-हरि-ल्ल कय-सोह ॥

तत्थ सुग्गीवो राया।

जस्स करे करवालो छज्जइ तावि च्छ गुच्छ-सच्छाओ।
समरम्मि दढायद्दिय-जयलच्छी वेणीदडो व्व ॥
तस्स सयलतेउर-तिलय तुल्लाओ दुन्नि देवीओ।
कमला विमला य, कयाइ कमलादेवीए पाउब्भूवो गब्भो।

तप्पभावेण जाया समर-मारिज्जमाण-जण-दुसाणिच्छा। तिवग्ग-खग्गभिज्जंत-भड-सकड अक जुद्ध पयडिऊण पूरिया सा रन्ना। पुणो वि समुप्पन्न मिगयावलोयण-कोउय। विविह पहरण-हणिज्जत-मिग-गण मिगया-विणोय काऊण त पि सपाडिय। कमेण पसूया देवी। जाओ दारओ। कारिय रन्ना वद्धावणय, कय दोहलाणुसारओ 'समरसीहो' त्ति नाम। विमलादेवी वि सपन्ना आवन्नसत्ता। तप्पभावेण जाओ परेहि मारिज्जत जतु-गण रक्खेमि त्ति दोहलो। सव्वत्थ अमारि-पडह-दाण पुव्व-पूरिओ सो वि रन्ना। एसा वि पसूया सयलजण मणाणदण नदण। इमस्स वि कय 'अमरसिहो' त्ति नाम। वड्ढिया देहोवण्ण, कराविया कलागहण, पत्ता जुव्वण।

तत्थ रउद्दो खुद्दो निद्धम्मो निद्दओ समरसीहो ।
तत्तो दोसेक्क-पए तंमि पयाओ विरत्ताओ ॥
सद्दओ दक्खिन्न-जुओ परोवयारुज्जओ अमरसीहो ।
तो गुणनिहि त्ति गरुयं वहइ जणो तंमि अणुरायं ॥
अह पवणु कुमर·····ड(?)तरलत्तणओ समत्त-भावाण ।
विसमामय-विहुरंगो सुग्गीवो मरणमावन्नो ॥
तो जेट्ठो त्ति निविट्ठो रज्जे सयमेव सो समरसीहो ।
नहि निग्गुणो वि जाणइ अप्पाणं गुरु-पयाजुग्गं ॥

सो य निक्करुणो पया-पालण-परंमुहो पारिद्धि-गिद्धो रज्ज-कज्जाइं अचिंततो चिट्ठइ । अमरसीहो उण पाणि-दया-परो परोवयार-निरओ निरय-गमण-निबंधणं बंधणं पिव पावं परिहरंतो कालं गमेइ । कयाइ तुरय-वाहणत्थं निग्गओ नगर-बाहिं कुमारो । वाहिऊण विविह-देसु-ब्भवे वेग-प्पबंध-बंधुरंगे तुरंगे तरुच्छायाए वीसमंतो पेच्छइ छगलं पुरिसेण निज्जंतं । छगलो य नियभासाए बुब्बुयइ, कुमारेण करुणाए लोयाविओ । तहावि वुब्बुयंतो न थक्कइ ।

तो उल्लसंत-करुणो कुमरो तं पुरिसमेवमालवइ ।
किं नेसि छगलमेयं ? पुरिसो वि पयंपए एवं ॥
जन्नंमि कीरमाणो सग्ग-फलो होइ पसु-वहो जम्हा ।
तो तत्थ हंतुमेयं नेमि अहं; अह भणइ कुमरो ॥
जइ पसु-वहेण सग्गो लब्भइ ता केण गम्मए नरए ।
नहि हिंसाओ अन्नं गरुयं पावं पयंपंति ॥
एत्थंतरंमि पत्तो सोममुणी तत्थ दिव्व-नाण-जुओ ।
चर-अचर-जीव-रक्खण-निमित्त-महि-निहिय-नयण-जुओ ॥
धम्मं च मुत्तिमंतं तं सम-रासिं च जंगमं दट्ठुं ।
कुमरो भणइ विवायं एस मुणी छिंदिही अम्ह ॥
नमिऊण मुणी भणिओ कुमरेण हरेह संसयं अम्ह ।
पंचिंदिय-जीव-वहाओ होइ किं सग्ग-सुह-लाभो ॥
तो मुणिणो वज्जरियं जीव-वहाओ कुमार जीवाण ।
नारय-तिरिय-दुहाइं हवंति न कयावि सग्ग-सुहं ॥
किं बहुणा भणिएणं एत्थत्थे संसयं इमो छगलो ।
छिंदिहिइ संपयं चिय तो भणिओ साहुणा छगलो ॥

खड्ड खणाविय सइं छगल सइ आरोविय रुक्ख ।
पइ जि पवत्तिय जन्न सइ किं वुव्वुयहि मुरुक्ख ॥

इम सोचा ठिओ तुण्हिक्को छगलो । विम्हिय-मणेण भणिय कुमारेण । भयव ! एस छगलो किं तुम्ह पढियमित्तेण चेव तुण्हिक्को ठिओ । साहुणा वुत्त—भद्द ! रुद्दसम्मो नाम इमस्स पुरिसस्स पिया आसि । तेण खणाविय इम तलाय, पालीए आरोविया रुक्खा, पइवरिस पवत्तिओ जन्नो, जत्थ छगलगा वहिज्जति । कालेण रुद्दसम्मो मओ, जाओ छगलगो । इणिओ इमिणा पुरिसेण इत्थेव जन्ने । पुणो वि जाओ छगलो, पुणो वि हओ, एव पचसु भवेसु, छट्ठो पुण इमो भवो । सपयं पुण अकाम-निज्जराए लहु-कय-कम्मो पुत्त-दसणेण सजाय-जाइसरणो एस छगलो इम भणइ—पुत्तय ! कि मारेसि म, तुह पियाइ रुद्दसम्मो । जइ न पत्तियसि, ता करेमि अहिन्नाण, वसेमि निहाए, ज मए तह परुक्ख निक्खय अत्थि । पुरिसेण वुत्त—भयव ! जइ सच्चमेय ता दसेउ एसो त । इम सोऊण चलिओ छगलो, गओ गिहब्भतर निहाण-पएस । पाएहिं पहणिउ पयट्टो । खणिए लद्ध निहाण । जाय-पच्चओ मुणि समीवे धम्म सोऊण पडिवन्नो सम्मत्त । पुरिसो(?)कुमारेण भणिय—भयव ! जइ सत्थ-विहियस्स वि पसु वहस्स एरिसो परिणामो, ता मए कायव्वा जीव-दया । छगलो साहु-पासे धम्म सुचा भत्त-पच्चक्खाण करेइ । साहु-दिन्न पंच-नमुक्कार सुमरतो समाहिणा मओ, गओ सुर-लोय । अवहिनाण-मुणिय-पुव्वभवो 'उवगारि' त्ति करेइ कुमरस्स सन्नेज्ज । एव वच्चइ कालो ।

अह जंपइ छगल-सुरो भासुर-मणि मउड-कुडलाहरणो ।
रयणीइ रायपुत्त गयणे होऊण पच्चक्खो ॥
एसो राया गरुय-जणाणुराय तुममि असरतो ।
अचत कूर-चित्तो चिंतइ तुह मारणोवाए ॥
ता मुत्तु नयरमिण सपइ देसंतर तुम वच्च ।
सेमए पुण रज्जमिण तुमए चिय उद्धरेयव्व ॥
इय सुर-वयण सोउ विमलेण अमच्च नदणेण समं ।
नयराओ निक्खतो परिममइ महीयल कुमरो ॥
ठाणे ठाणे लोयाओ वदण चदण व पावतो ।
नियय गुणुक्करिसेणं कमेण कुडिणपुर पत्तो ॥
तरुण-जण-हियय हरणेण हरिण नयणाण जत्थ नयणाइं ।

वुच्चंति चोर-सद्देण केवलं न उण नायरया ॥
तत्थत्थि भाणुनामो निवई नय-लच्छि-केलि-पंकरुहं ।
जस्स करे करवालो कालो संहरइ रिउ-चक्कं ॥
तंमि समए महंतं असिवं संजायमत्थि तत्थ पुरे ।
तस्सोवसमे हेउं पुच्छइ बंभण-गणं राया ॥
सो कहेइ कुणासु पुर-देवयाइँ पूयं पुरो पसु-वहेण ।
राय-पुरिसा पयट्टा तहेव तो पसु-वहं काउं ॥
तं पारद्धं दट्ठुं कुमरो करुणाइ हिंसगे भणइ ।
मा हणह इमे, ते विंति को तुमं वारगो अम्ह ॥
निव-वयणेण पसु-वहं कुणिमो निव-वयणओ य विरमामो ।
इय भणिऊण पयट्टा काउं तं दढयरं पुरिसा ॥
तो कुमरेणं भणिओ छगलसुरो रक्ख पसु-वहं एयं ।
उग्गीरि उग्ग-खग्गे ताण भुए बंभए तियसो ॥
अच्छरियमिणं दट्ठुं निवस्स पुरओ निवेयए लोओ ।
तत्तो विम्हिय-चित्तो भाणुनिवो तत्थ संपत्तो ॥
दिट्ठो कुमरो अमरो व्व तेण रमणीय-रूव-संपन्नो ।
सो वि नमिओ नरिंदं जंपइ किमिमे हणिज्जंते ॥
नहि पसु-वहेण असिवं नियत्तए अवि य वड्ढए बाढं ।
लोए पलीवणं पिव पलाल-पूल-प्पसंगेण ॥
वज्जरइ भाणुराओ नियत्तिही भद्द ! कहमिणं असिवं ।
कुमरो जंपइ नरनाह ! मज्झ मंत-प्पभावेण ॥
पत्ते अवयरिऊणं एस चिय देवया फुडं कहिही ।
असिवो-वसमो-वायं किमित्थ बहुणा पलत्तेण ॥
आणाविया कुमारी रन्ना कुमरेण मंडले ठविया ।
सिरिखंड-कुसुम-पमुहेहिं पूइआ जंपए एवं ॥
"वसइ कमलि कलहंसी जिम्व जीव-दया जसु चित्ति ।
तसु पय-पक्खालण-जलिण होसइ असिव-निवित्ती ॥"
अह भाणुनिवो बुल्लइ भद्द ! मणे वसइ जस्स जीव-दया ।
सो कहमिह नायव्वो, अत्थि उवाओ भणइ कुमरो ॥
दंसणिणो सव्वे वि हु मेलसु; तो मेलिया इमे रन्ना ।

" पुरो भमतोइ वि अगणाए
सकज्जल दिट्ठिजुय नव त्ति। "
पढिउ इमा समस्सा कुमरेण समप्पिया तेसि ॥
" चक्खु च हुट्ट यण-मडलम्मि
अणुरक्खण तेण मए न नाय।
पुरो भमतोइ वि अगणाए
सकज्जल दिट्ठिजुय नव त्ति ॥ "
एव निय निय-चित्ताणुसारओ जुवइ-वन्नणा-परेहि।
पर-तित्थिएहि बहुहा कय समस्साइ पुव्वद्ध ॥
भवियव्वा-वसेण सोमसुणी अगल-पुव्व-भव-कहगो।
तत्थागओ अणेण वि पुव्वद्ध पूरिय एव ॥
"मग्गे तसा थावरजतुरक्खा-
वखित्तचित्तेण मए न नाथ।
पुरो भमतोइ वि अगणाए
सकज्जल दिट्ठि-जुय न व त्ति ॥"
कुमरो भणइ इमेसु कस्स मणे फुरइ जीव-दया।
राया जपइ जिण-सुणि मण वि सुत्तु न अन्नेसि ॥
अन्नेसि पि इमस्स व मणामि जइवि फुरिज्ज जीव-दया।
वयण पि तारिस होज्ज न उण सिगार-रस-पवेर ॥
तो सुणि-पय-पक्खालण-जलेण अन्भुक्खिय नयरमखिल।
त असिव उवसत राया परिओसमावन्नो ॥
जपइ कुमर तुमसुत्तमो त्ति सामन्नओ जइवि नाय।
तहवि तुह सुणिउमिच्छइ ठाण-कुल-प्पमुहमेस जणो ॥
पुर-कुल-पिउ पसुह कुमर-सतिय कहइ सव्वमवि विमलो।
निय-वूय कणगवइ रन्ना परिणाविओ कुमरो ॥
कुमरस्स कुणाई करि-तुरय कणय-वत्थाइ-वियरण राया।
इय तत्थ सुह चिट्ठइ विसयासेवण-परो कुमरो ॥
अह पुरिसा अमरपुराउ आगया तत्थ तेहिं विन्नत्तो।
कुमरो तुमभि नयराओ निग्गए सो समरसीहो ॥
पारद्धि-परो रज्ज रक्खइ न परेहिं विदिविज्ज त।

कुणइ अनीइं च सयं पयाउ तत्तो विरत्ताओ ॥
तो मिग-गहण-मिसेणं पारद्धि-परव्वसो पहाणेहिं ।
सिल्लाइएहिँ हणिओ नीओ सो झत्ति पंचत्तं ॥
तो तत्थ तुमं गंतूण नियय-रज्जं अणाहमुद्धरसु ।
इय सुचा संचलिओ कुमरो चउरंग-बल-कलिओ ॥
संपत्तो अमरपुरे पट्टंमि निवेसिओ पहाणेहिं ।
काऊण चिररज्जं जिण-धम्म-परो गओ सुगइं ॥
जीव-दया-रहिओ इह भवे वि निहणं गओ समरसीहो ।
तं कुणमाणो सुह-सयाइं पत्तो अमरसीहो ॥

इत्यहिंसायाममरसिंहकथा ।

दामन्नक-दृष्टान्तम् ।

जो जीवदया-परमो परस्स पीडं परिचयइ पुरिसो ।
वसणं पि ऊसवो होइ तस्स दामन्नगस्स जहा ॥

रन्ना भणियं भयवं को सो दामन्नगो ? । गुरुणा वुत्तं महाराय ! सुण । अत्थि इत्थेव भारहे वासे रायपुरं नगरं ।

जत्थ सुर-मंदिरेसुं वज्जंताउज्ज-निस्सणं सुणिउं ।
जाय-घण-गज्जि-संका सिहिणो निच्चं पि नच्चंति ॥

तत्थ सहावओ दया-परो सुनंदो नाम कुल-पुत्तओ । तस्स जिण-साहु-सेवा-समुज्जओ जिणदासो नाम मित्तो । एगया गओ तेण समं समण-समीवे सुनंदो, वंदिऊण निसन्नो पुरओ, गुरुणा कया धम्म-देसणा ।

कल्लाण-कोडि-जणणी दुरंत-दोग्गच्च-दुक्ख-निद्दलणी ।
सग्गा-पवग्ग-हेऊ एक्क चिय होइ जीव-दया ॥

एवं सोऊण संविग्गेण भणियं सुनंदेण भयवं ! अओ परं जावज्जीवं मए मंसाइ-कज्जे जीव-वहो न कायव्वो, मंसं च न भक्खियव्वं ति । गुरुणा वुत्तं वच्छ ! धन्नो तुमं, सुलद्धो ते मणुय-जम्मो, सहलं ते जीवियं, जेण तुमए जीव-वह-नियत्त-चित्तेण कया मंस-भक्खण-निवित्ती । जहुत्त-नियमेण कयत्थमप्पाणं मन्नंतस्स [तस्स] वच्चंति दियहा । कयाइ संजायं सुहि-सयणेणवेक्खं तिक्खं दुब्भिक्खं । तंमि धन्न-दुहत्तणेण लोगो मच्छ-मंसेण पाणवित्तिं काउं पवत्तो । सुनंदो य भणिओ भज्जाए किं न तुमं मच्छएहिं कुडुंब-वत्तणं करेसि ? । तेण भणियं

અલ પાવ-હેઉણા કુડુવ-વત્તણેણ, જ જીવ-વહેણ કીરઇ । ભજ્જાએ વુત્ત દઢ ભમાડિઓ સુદ્ધેણ કેણ વિ । ન દિટ્ઠો તુમ ધમ્મિટ્ઠો, પડિસ્સઇ તે મત્થએ ધમ્મો, કુડુવે છુટ્ટાએ મરંતે કસ્સ પાવ ભવિસ્સઇ । મિલિયા સાલયા, તેહિ નિબ્ભિચ્છઊણા નીઓ દૂર સુનદો । ખિવિઊણ જાલ ગહિયા ઇણેણ મચ્છા । તડફડંતે તે દટ્ઠૂણ દયાવસેણ મુક્કા । આગઓ ગિહ, એવ દુઇય-તઇય-દિયહેસુ વિ કય । નવર એક્કસ્સ મચ્છસ્સ પલુડિઆ ખુડિયા । ભણિય અણેણ ।

ભો ! ભો ! કયત્થઇ મમ પાણ-પણાસં પિ મે ખુણઇ તુબ્ભે ।
તહ્વિ ન જીવ-વહેણ કરેમિ ચિત્તિ કુડુવસ્સ ॥
જસ્સ કએ કોડીઓ જીવાણ વહેમિ સપય મૂઢો ।
નરય ગયસ્સ સરણ મજ્જ કુડુવ ન ત હોઈ ॥
એક્ક પિ પય વચઇ જ પર-લોયમિ સહ ન જીવેણ ।
તસ્સ સરીરસ્સ કએ કહ પિ કાર ન જીવ વહ ॥
ઇય વોત્તુ દઢસત્તેણ તેણ પડિવન્નમણસણ ઝત્તિ ।
મરિઊણ સમુપ્પન્નો જત્થ ઇમો ત નિસામેહ ॥
મગહ-વિસયા-વયસ રાયગિહં નામ અત્થિ વર-નયર ।
મય પસર-પર-વસા જત્થ હત્થિણો ન ઉણ નાયરયા ॥
-તત્થ સમગ્ગ-રિઉ-વગ્ગ-નિગ્ગહણ-કય-કમ્મો નરવમ્મો રાયા ।
જસ્સ વવસાય સાહી પસરંત-પયાવ-પલ્લવ-પ્પીલો ।
દિસિ વહુ-વિદ્દસણેણ છજ્જઇ જસ-કુસુમ-નિવહેણ ॥

તત્થ સિરિમંત-સિરોમણી મણિયારો સેટ્ઠી । સીલ-પાલણુ-જાલ-જસા સુ-જસા સે ભજ્જા । વિસય-સુહમણુભવતાણ તાણ જાઓ સુનદ-જીવો પુત્તો । કય વિચ્છેણ તસ્સ 'દામન્નગો' ત્તિ નામ । સમીહિયત્થ-સપત્તીએ પાવ્ભવત-હરિસો જાઓ સો અટ્ટચરિસો । ભવિયવ્વયા-વસેણ સેટ્ઠિણો ઘરે સજાયા મારી । વિન્નાયમેય રન્ના । 'મા અન્નઘરેસુ સચરઉ' ત્તિ તસ્સ ઘરવારે કારિયા કટ્ઠપ્પિ વાડી । મયાણિ માઇ-પિઇ-પમુહ-માણુસાણિ સવ્વાણિ । પુવ્વ-કયાણુકપા-વસેણ ઉવ્વરિઓ દામન્નગો । કમેણ નિગ્ગઓ મયગ-ભક્કલગ-સાણ-પ્પવેસ-મગ્ગેણ । ભિક્ખા-નિમિત્ત ભમતો ગઓ સાગરપોયસ્સ ગેહં ।

પોએણ સાગર ગાહિઊણ ગહિઊણ જેણ રયણાઇં ।
નૂણ તિમિ-કુલ-સકુલ-જલ-સેસો સાગર વિહિઓ ।
એત્થતરે તત્થાગય સુણિજુયલ । દામન્નગ દટ્ઠૂણ જેટ્ઠેણ સાદુણા દિસાવ-

लोयं काऊण भणिओ दुईओ भो ! आयन्नह मह वयणु, तणु-लक्खणिहि मुणामि । इहु बालउ एयह घरह कमिण अविस्सइ सामी । कुडुन्तरिएण सुयमिणं सागरपोएण । चिंतियं च

वज्जिय-राग-दोसा सम-मणि-तण-मित्त-सत्तुणो मुणिणो ।
इयर-नर व्व न जंपंति नूणमवियारियं अत्थं ॥
तो एयं होयव्वं अणेण अत्थेण नत्थि संदेहो ।
अवि चलइ मेरु-चूला न चलइ मुणि-भासियं वयणं ॥
संभवइ य कहमेयं जमहं चिट्ठामि हट्ठ-पुट्ठंगो ।
अत्थि मुणोह-समुद्दो ससुद्दत्तो य मे पुत्तो ॥
अहवा हयविहिणो विलसियाणि दीसंति जं विचित्ताइं ।
तो नउ-पेक्खणाय-समे संसारे किं न संभवइ ॥
जो मज्झ पिउ-पियामह-पमुहेहिँ महंत-पुव्व-पुरिसेहिं ।
परिवोलिऊण सुइरं समप्पिओ विहव-संभारो ॥
सो उण विविह-किलेसे काऊण मएवि वुड्ढिमुवणीओ ।
हा ! तस्स इमो रंको सामी होही विहि-वसेण ॥
ता किं करेमि वच्चामि कत्थ कस्स व कहेमि निब्भग्गो ।
एवं विचिंतयंतो सागरपोओ गओ मोहं ॥
तव्वसओ वीसरिऊण साहु-वयण-मत्थस्स भाव त्ति ।
निद्दय-मणो पयट्टो दामन्नग-मारणोवाए ॥

मोयगं दाऊण भणिओ दामन्नगो वच्छ ! आगच्छ मए समं, जेण ते बहुए मोयगे देमि । 'जं तुमं भणसि तं करेमि' त्ति भणंतेण दामन्नगेण समं गओ चंडालवाडयं । दव्वं दाऊण भणिओ रहसि खंगिलो नाम चंडालो । 'एस बालो पच्छन्नं तुमए हंतव्वो, वहाभिन्नाणं च मे दंसियव्वं' ति । पडिवन्नमिणं चंडालेण । नीओ नयराओ दूरं दामन्नगो । चिंतियं च बालेण किं इमिणा वराएणावराद्धं ? जं एयं हणिवेइ सागरपोओ, ता किं इमस्स मइ-भंसो ? धिरत्थु जीवियव्वस्स ! जं एरिसं अकज्जं काउमुज्जओऽहं, दविण वि दवेणेव तेण पज्जत्तं, जं इमिणा पावेण पाविज्जइ, ता सव्वहा एयस्स वहत्थं न वहंति हत्था मे । तओ जम-जीहा-सवत्तियाए कत्तियाए छिन्नं तस्स कणिट्ठंगुलीए खंडं चंडालेण । भणिओ इमो, अहं मारिस्सामि तुमं, जइ पुण नयरमिणं सु णूणं अन्नत्थं वच्चसि ता मिल्लेमि । रुयंतेण तेण वुत्तं एवं करिस्सं । तओ मुक्को साणुको-

सेण चडालेण दोमन्नगो नामिऊमाढत्तो, निपत्तो चंडालो । दंसिय अंगुलि-चउ सागरपोयस्स । सो य पच्चुज्जीविऊण पर परिओसमावन्नो । दामन्नगो अरण्णे परिभमतो दिट्ठो सागरपोयसतिएण गोउलिएण । सुदरागारो त्ति पुच्छिओ 'को तुम' ति । दामन्नगेण वुत्त—उच्छन्नवसो वणियपुत्तोऽह । तओ ससुप्पन्न-करुणेण नीओ निय-घर । भणिया निय-घरिणी, अपुत्ताए तुह इमो पुत्तओ, परितुट्ठा एसा ।

विणय-प्पसुर-गुणेहि ताण पाण-प्पिओ इमो जाओ ।
सव्वत्थ गुणेहिं पिय ज कीरइ त किमच्छेर ॥
अह काम-केलि-भवणा तरुणी-यण-नयण-भसल-कमलवण ।
सो देह-सुदरत्तण-गुणव्वण जोव्वण पत्तो ॥

अन्नया गो-उल-पलोयणत्थ तत्थागओ सागरपोओ । दट्ठूण दामन्नग सासकेण पुच्छिओ अणेण गोउलिओ 'को एसु'त्ति । तेण वुत्त—अणाहो त्ति इहागओ एसो, मए अपुत्तेण पुत्तो पडिवन्नो । तओ तक्कण्णाओ खडियधुलि-दसणाओ य चिंतियमिण सागरपोएण । जो मए मारावेओ वालो सो चेव एसो, नूण न वावाइओ चडालेण । अहह सजाओ ताव वाहिर-घणस्स सामी इमो, किमन्नहा होई सुणि-वयण, तहावि पुरिसयारो न सुत्तव्वो त्ति । तओ भणिओ गोउलिओ, सपय गमिस्सामो गेह । तेण वुत्त—चिरकाला तुम्हे आगया, अज्जवि न गो-उल निरूविय । सागरपोएण भणिय—अत्थि महत कज्ज । गोउलिएण वुत्त—जइ एव, ता अप्पेह लेह, जेण मे पुत्तो वुच्चइ । सागरपोएण स हत्थ लिहिय लेह अप्पिऊण पेसिओ दामन्नगो । गओ सो रायगिह, परिस्सतो वीसमिओ मयण देव-उले । आगया तस्स निद्दा ।

अह तत्थ विसा नामेण मयण पूया-निमित्तमणुपत्ता ।
तिय-लुक्क-तिलय-भूया सागरपोयस्स वरधूया ॥
तीए य मयण-पूय कुणमाणी एस विन्हय-रसेहि ।
नव-नीलुप्पल-दल दीहरेहिं नयणेहिं सो दिट्ठो ॥
जच्च-सुवन्न-सवन्नो विसाल वच्छत्थलो पलव-भुओ ।
कमलारुण-कर-चलणो को एसो काम-सम-रूवो ॥
एय विभावयन्ती लेह पिउ-मुद्द-मुद्दिय दिट्ठ । —
तस्सक लट्ठि-सठियमेसा छोडूण चाएइ ॥

"स्वस्ति गोकुलात् श्रेष्ठिसागरपोतः ससुन्दरदत्त सस्नेहमालिङ्ग्य कुशल-वार्तयति । कार्यं च—अस्य पुरुषस्यार्घोतपादस्य विषं दीयताम्, इत्यर्थे न विकल्पः कार्यः ।"

तओ तीए चिंतियं नूणं ताएण मह-जुग्गो एस लद्धो वरो, दिवमं च सुंदरं दिट्ठं, तेण एसो सिग्घं पेसिओ। जं च विसंमि अणुस्सारो तं भमो त्ति। तओ अणुस्सारं फुसिऊण नयणंजणेण आयार-रेहा कया, पुणोवि लेहो मुद्दिऊण तहेव मुक्को, परितुट्ठमाणसा गया गेहं। थोव-वेलाए य उट्ठीऊण दामन्नगो पत्तो सागरपोय-गेहं। समप्पिओ समुद्ददत्तस्स। लेहे वाइऊण अवधारिओ डोणेण लेहत्थो। 'ताया एसो मे पमाणं' ति मन्नंतेण कया विवाह-सामग्गी, समग्गो वि मेलिओ सयण-वग्गो। संवच्छरिय विणिच्छिय तक्काल-लग्गे विसाए कर-ग्गहणं कारावियो दामन्नगो। पारद्धं वद्धावणं।

आभरण-किरण-दिप्पंत-देह अहरीकय-सुरवहू-रूवरेह।
धण-कुंकुम-कद्दम घर-दुवारि खुप्पंत-चलण नच्चंति नारि॥

एत्थंतरे पत्तो नगरं सागरपोओ। मग्गि मिलिएण संलत्तो लोएण। सुंदरो तुमए जामाउगो पेसिओ। सागरपोएण चिंतियं नूणं तेण दुरप्पणा परिणीया मे धूया। गिहागएण दिट्ठो विवाह-कंकणालंकिय-करो दामन्नगो। हा! अहं अन्नहा चिंतेमि, कज्जं अन्नहा परिणमइ विहिवसेण। संपयं संपन्नो वर-माणुसाणं सामी एसो। जओ गिहत्थाणं गिहेसु महिलाओ पमाणं, महिलाणं पुण पाण-प्पिओ जामाउगो।

भणियं च

तीयहं तिन्नि पियाराइं कलि-कज्जलु-सिंदूरु।
अन्नइ तिन्नि पियाराइं दुहु जम्मांइ उ तूरु॥

इमं च अणुचियं न चएमि दट्ठुं, वरं धूयाए वि वेहव्वं ति चिंतंतेण गंतूण भणिओ चंडालो। अरे खंगिला! न तए वावाइओ सो। तेण वुत्तं किं गयं? दंसेसु तं। संपयं पि वावाइस्सं। सागरपोएण वुत्तं—जइ एवं ता नयर-देवया-पूयणत्थं तं पट्ठविस्सं। तओ गेहमागंतूण सागरपोएण भणियं वहु-वरं वच्चह देवकुलाचारो त्ति नगरदेवियं पुएउं। चलियं तं वच्चंतं दिट्ठं हट्ठनिविट्ठेण समुद्ददत्तेण। संपयं अत्थमिए वासरेसरे परिफुरंते तिमिर-विसरे एवं चिय चोरप्पसरे नयर-परिसरे अणवसरो गंतुं वहू-वरस्स त्ति भणंतेण ठवियं हट्टे वहु-वरं। पूओवगरणं घेत्तूण गओ समुद्ददत्तो देवयायणं, पविसंतो पुव्व-पविट्ठेण वावाइओ खंगिलेण। सुयमिणं सागरपोएण। सोय-सागर-निमग्गो 'हा देव! दुव्वारो ते वावारो, जं चिंतियं तए तं कयं' ति जंपमाणो पयट्ट-हियय-संघट्टो मुक्को पाणेहिं। विन्नाय वुत्तंतेण रन्ना दामन्नगो घर-सामी कओ। अन्नया तस्स पुरओ पढियं मंगल पाढगेहिं

अणुपुंखमावडताविं आवया तस्स ऊसवा हुंति ।
सुह-दुक्खह कत्थ फुडओ जस्स कधतो वहइ पक्ख ॥

इम सोचा दामन्नगो तेसिं तिन्नि सय-सहस्साइ देइ । 'अणुचिय दाण' ति हक्कारिऊण पुच्छिओ रन्ना दामन्नगो 'किमेय' ति । तेण सिट्ठो निय-वुत्तंतो । तुट्ठेण रन्ना सो ठाविओ सेट्ठी । विउल-भोए भुंजतस्स तस्स वचए कालो ।

अह अन्नया निसाए पच्छिम-जामंमि सुह-विउद्धस्स ।
जाया इमस्स चिंता, पुव्व-भवे किं मए विहियं ॥
ज मह वसणाइं पि हु ऊसव-रूवेण परिणयाइं दढं ।
तो गोसे विन्नत्तो धम्म-निउत्तेण पुरिसेण ॥
अइसय-नाण-समग्गो समागओ विमलवोह-आयरिओ ।
दामन्नगो पहट्ठो विणिग्गओ तस्स नमणत्थं ॥
त वदिउ निसन्नो पुरओ पुच्छइ मणो-गय भाव ।
कहइ गुरू पुव्व-भवे जीव-दया ज कया तुमए ॥
त पत्तो सि विभूइं मरण-दस ज च पाविया मच्छा ।
वेत्तूण तिन्नि वारे त तुममवि हतुमारद्धो ॥

ज तइया छिन्ना मच्छाणस्स पखुडिया, तक्कम्म-वसेण तवावि अंगुली छिन्ना, त सोऊण पडिबुद्धो ।

तो सम्मत्त गिण्हइ जिण-मुणि-भत्तो पवन्न जीव-दओ ।
दामन्नगो कमेण पत्तो सग्ग च मोक्ख च ॥

अभयसिंहकथानकम् ।

जो पाव-भीरु-चित्तो अभयं जीवाण देइ करुणाए ।
कत्तो वि तस्स न भय होइ जहा अभयसीहस्स ॥
रन्ना भणिय भयव! कहेसु मह को इमो अभयसीहो ? ।
वागरइ गुरू एव नरिंद ! निसुणेसु अक्खेमि ॥
इत्थेव भरह-खेत्ते मणाभिरामे कुसत्थल-न्नामे ।
पयईए भद्दओ नामओ आसि कुलपुत्तो ॥
सो गाढे दुब्भिक्खे अनिव्वहतो विचिंतए एव ।
हणिउ मिगाइ-जीवे काहमह अत्तणो वित्ति ॥
तो गिण्हिऊण लगुडं वाहिं पत्तो पलोइउ ससयं ।

तस्स विणास-निमित्तं पहाविओ मिल्हए लउडं ॥
इंतं लउडं दट्ठुं भयत्त-चित्तो पलायए ससओ ।
भद्दो तस्स वहत्थं पुणो पुणो मिल्हए लउडं ॥
ससओ पलायमाणो मुणिस्स पडिमा-ठियस्स वण-मज्झे ।
चरणंतरे निलुक्को अन्नं सरणं अपावंतो ॥
अह तिव्व-तवावज्जिय-मणाए वण-देवयाइ निम्मविया ।
समणस्स तस्स पुरओ विउला आयास-फलिह-सिला ॥
तो तीए अप्फलिओ सहसा सद्देण मिल्हिओ लउडो ।
वेगेण पडिनियत्तो लग्गो भद्दस्स भाल-यले ॥
सो त-प्पहार-निग्गय-रुहिरो गुरु-वेयणा-विहुरियंगो ।
मुच्छ-निमीलिय-अच्छो धसत्ति धरणी-यले पडिओ ॥
वण-पवण-संग-सत्थो मुणिं पुरो पिच्छिउं अणाइ भद्दो ।
हा हा ! इहेव जम्मे फलियं मे पाव-कम्मामिणं ॥
अहवा उइन्नमेयं सुह-कम्मं किं पि जं अदिट्ठेण ।
केणावि पडिक्खलिओ लउडो लग्गो मह णिडाले ॥
अण्णह लउडो लग्गेज्ज कहवि पडिमा-ठियस्स साहुस्स ।
तो सत्तमे वि नरए न हुज्ज पावस्स मह ठाणं ॥
अह पारिऊण मुणिणा काउस्सग्गं किवा-समग्गेण ।
भणिओ इमो महायस ! किमेयमसमंजसं कुणसि ॥
जो मंस-लुद्ध-चित्तो निरणुक्कोसो करेइ जीव-वहं ।
नरयानलस्स सो होइ इंधणं पाव-पडिहत्थो ॥
तो पणमिऊण समणं भद्दो जंपइ अओ परं भयवं ! ।
न हणामि जाव-जीवं जीवं मंसाइ-कज्जेण ॥
मुणिणा भणिओ भद्दो खणं तुमं मह ! भावि-भद्दो सि ।
धम्म-तरु-बीय-भूया जीव-दया जेण पडिवन्ना ॥
अह वंदिऊण साहुं भद्दो निय-मंदिरंमि संपत्तो ।
जीव-वह-नियत्त-मणं मन्नेइ कयत्थमप्पाणं ॥
पुन्नाणुभावओ चिय पइदिणमुववज्जमाण-निव्वाहो ।
आउ-क्खयंमि मरिउं उपन्नो जत्थ तं सुणह ॥
अत्थित्थ जंबुदीवे भारह-वासंमि मज्झिमे खंडे ।

पासाय-पंति-सेया सेयविया नाम वर-नयरी ॥
सुर-मंदिर-सिर-कचण-कलस-समूहो नहगण-दुमस्स ।
परिपाग-पिग-फल-निवह-लीलमवलवए जत्थ ॥

तत्थ वीरसेणो राया ।

जस्स नय-रूव-चंगिम-खम-विक्कम-पसुह-गुण-समूहेण ।
सिरिखंड-पडुरेण वि सयल-जणो रंजिओ चोज्ज ॥

तस्स सरीर-सुंदेर-दलिय-देव-रमणी-मह्प्पा वप्पा नाम देवी । सीह-सुविण-सूइओ समुप्पन्नो तीए गब्भे भद्द-जीवो । ति-वग्ग-संपायण-रयाए पत्तो पसूइ-समओ, जाओ जण-मणाणंद-यारओ दारओ । कयं रन्ना महा-विभूईए वद्धावणयं । अपरिपुन्ने य तस्स मासे वीरसेणस्स रन्नो उवरि विक्खेवेण समागओ गय-तुरय-रह-पाइक्क-सारणेण अप्पमाणेण माणभंग-नरवई । निअओ य तयभिमुहं निय-सिन्न-संगओ वीरसेणो । पयट्टमाओहणं । भवियव्वया-वसेण विणासिओ वीरसेणो माणभंगेण । गहिय करि-तुरयावासाइयं । अंगीकयं संयविधाए रज्जं । तंमि रज्ज-भंग-विद्दवे वेत्तूण पुत्तं वप्पा महादेवी पलायमाणा अरण्णे पत्ता एक्केण पाइक्केण । चिंतियं अणेण-अहो ! मे पुन्न-पगरिसो, ज एसा तियसगणं व्व मणोहरा पत्ता मए मयच्छी । ता छड्डावेमि बालयं, जेण ममंमि चेव दढाणुरायाए होइ त्ति । तओ भणिया सा-भद्दे ! परिचयं इमं बालयं । वाह-जल-भरिय-लोयणाए ऊ णाए भणियं—नियं-गब्भ-संभूयं सयलतिलुक्क-चूडामणिक्क-भूयं कह परिचयामि एयं ? । पाइक्केण वुत्तं—मह साहीणे अन्ने तुह तणया होहिंति । तीए भणियं—जइ पर अन्न-जम्मे अन्ने तणया मे होहिंति त्ति रोविउ पवत्ता । पाइक्केण वि निक्करुण-मणेण वलावि वेत्तूण छड्डाविओ । देवी वि मुयाए वेत्तूण नीया अग्गओ । भणिया य—

रोयसि कीस किसोयरि ! ?, मुंच विसायं पवज्जसु पहुं ।
मा कुणसु रन्नसरए कयं व्व निय-जुव्वणं विहलं ॥
इय कण्ण-कडुयमायन्निऊण देवी दढं विसन्न-मणा ।
घोरं मुयं सित्त-वणी चिंतिउमेवं समाढत्ता ॥

हा देव ! पुव्व जम्मे पडिकूलं किं मए कयं तुज्झं ? ।
जं कुणसि अकय-करुणो मह वसणु त्ति रिविडिं एवं ॥
एक्कं किर जस्स अहं पाणेहिंतो वि वल्लहा आसिं ।
तस्स गुण रयण-निहिणो भूवइणो भत्तुणो मरणं ॥

बीयं बहु-लच्छी-संवयस्स चउरंग-बल-समिद्धस्स ।
सयल-समीहिय-सुह-कारयस्स रज्जस्स विद्धंसो ॥
अवरं सिणेह-सब्भाव-गब्भ-हिययस्स सयण-वग्गस्स ।
परिवारस्स य विणयाइ-गुण-निहाणस्स परिहाणी ॥
अन्नं सुन्ने रन्ने सावय-सय-संकुले किलेस-कुले ।
एगागिणीइ छुह-तिस-आयव-विहुराइ परिभमणं ॥
पत्तो वि परं वसणं किं होही जं हढेण अंकाओ? ।
अवहरिउं सुय-रयणस्स अडवि-मज्झे परिचाओ ॥
तुट्ठो न उ मं हय-विही विहिउं एवं विहं विविह-दुक्खं ।
अज्ज वि मयंक-विमलं मह वंछसि खंडियं सीलं ॥
हा हियय ! तुमं पि धुवं निल्लज्ज ! अणज्ज ! वज्ज-घडियं सि ।
असमंजस-वयणाइं सोऊण वि जं न फुट्टेसि ॥
एवं विचिंतयंतीइ तीइ देवीइ हियय-संघट्टो ।
सो को वि पयट्टो जेण झत्ति पाणा विणिक्खंता ॥
मरिऊण तक्खणेणं सा देवी वंतरी समुप्पन्ना ।
आभोइओ अ णाए पुव्व-भवो ओहि-नाणेण ॥
दिट्ठो य नियय-पुत्तो आचामंतो वणम्मि जंबु-तले ।
पवणाहयं निवडियं मुहंमि जंबू-फलं पक्कं ॥
तो पुव्व-सिणेहेणं गावी-रूवं विउव्विउं देवी ।
पाएइ दुद्धमेयं रक्खेइ उवद्दवेहिंतो ॥

कइवय-दिण-पज्जंते आवासिओ तत्थ अत्थ-जत्ताओ नियत्तो सेयविया-वत्थव्वओ पियमित्तो नाम सत्थवाहो । तेण दिट्ठो जंबू-तरु-तले बालओ । छायाए अपरावत्तणेण पुन्नवंतो, मण-हर-गोरत्तणेण विसाल-कुल-संभवो त्ति जाणिऊण गहिओ । परितुट्ठेण समप्पिओ अपुत्ताए नियय-भज्जाए रज्जाए नामाए । गूढ-गब्भा गिहिणी मे दारयं पसूय त्ति पयासियं परियणे । सेयविया-गएण कयं वद्धावणयं । अरन्ने अभओ सीहु व्व पत्तो एसु त्ति चिंतिऊण कयं इमस्स 'अभयसीहु' त्ति नामं । गिरि-कंदर-गओ चंपय-पायवु व्व वड्ढिओ एसो । समए समप्पिओ उवज्झायस्स । कओ णेण सयल-कला-कलाव-कुसलो । पत्तो पंच-सर-पसर-लीला-वणं जोव्वणं । कयाइ कणग-पल्लंक-पसुत्तो निसाए बुत्तो जणणीवंतरीए वच्छ ! पुव्वं इमीए नयरीए सामिणो वीरसेण-रायस्स पत्ती वप्पा

नाम देवी अह । तुम मह गब्भ-सभवो पुत्तो । तुह पिया वीरसेण-राओ विणा-सिओ इमिणा माणभगेण । अह पि मरिऊण चतरो जाया । ता सत्तु-पुत्तस्स तुह विरुद्धो एस राया । अओ गिण्ह तुम तस्सवणा पढिय-सिद्ध अदिस्सी-करण-मतमेय । 'भयवइ ! मत्तो अणुग्गहो' त्ति भणिऊण पडिच्छिओ मतो अभयसीहेण । तिरोहिया चतरी ।

अह माणभग-नरवई निच्च पि हु मास-भक्खण कुणइ ।
मन्नइ पलाल-पाय अन्न अन्न मणुस्स पि ॥

एगया सूयारस्स पमायाओ अवहरिय पुव्वाणीय मस मज्जारेण । का भक्खे वासरत्तणेण (?) अन्न मस आणेउ अचयतेण तेण किं पि टिभरूव ह-णिऊण रद्ध मस । भुजतेण रन्ना पुच्छिअ-किं अज्ज पेसल मस ति? । सूआरेण सिट्ठ जहट्ठिय । तओ मसन्छुद्ध-चुडिणा रन्ना दिन्नो सूआरस्साएसो—पइ-दिण डक्किक पहाण-माणुस मारिऊण तुमए सरद्धियव्व ।

एव च कीरमाणे वेरी निवडस्स पुर-जणो जाओ ।
अप्पावि पाव-कारिस्स वेरिओ किं पुणो सेसे ? ॥
अह माणभग-रन्नो चित्ते चिंता इमा समुप्पन्ना ।
किं मह वस पइट्ठ रज्ज किं वा नवेय ति ॥
इत्थतरे जुग-क्खय-समइ व्व समीरणो समुल्लसिओ ।
भजतो तरु-निवह मच्चु व्व भणोरह-समूह ॥
पवणुक्खणण तह कह वि रेणु-निवरेण पूरिय गयण ।
न जहा दीसइ कत्थ वि भण्ण नट्ठे व्व सूलादि ॥
मोहो व्व तिमिर-निवहो विसभिओ दिट्ठि-पसर-पडिहणणो ।
निउणेण य (?) वट्टण एग व्व वत्त-सजणणो ॥
गज्जति रवण मेहा लहु-प्पसरा खलु व्व दुव्विसहा ।
विप्फुरइ खण विज्जू कयत-जीह व्व भय-जणणी ॥
तमि समए नरिदो पलोयए भूय-मिडणमायासे ।
अन्नोन्नमुल्लवत भय-विम्हय कारय जुगव ॥
भूएण जपियं पकयच्छि ! वोच्छ अणागय किं पि ।
ता भूय-पिया जपइ पिय ! जपसु सावहाण म्हि ॥
भूएण भासियं माणभग-राओ पडिस्सइ अवस्स ।
जीव-वह-विहिय वट्ट-पाव-पेल्लिओ थेव-दिण मज्झे ॥

अह भूय-पिया पुच्छइ भविस्सए सामि ! एत्थ को राया ? ।
भूएण भणियमेयं सुण सुयणु ! कहेमि अविअप्पं ॥
नरवइ-आण जु लंघिहइ वसि करिहइ जु करिंदु ।
हरिहइ कुमरि जु कणगवइ होसइ इह सुनरिंदु ॥

एवं वोत्तूण तिरोहियं भूय-मिहुणं, उवसंतं पवण-डंबरं । भूय-मिहुणुल्लावं सोचा मरण-भउव्भंत-चित्तेण रन्ना आणत्तो नयरारक्खो जो मह आणं लंघेइ सो तुमए निग्गहेयव्वो ।

अह कोइल-कुल-रव-मुहुलु सुवणि वसंतु पयट्टु ।
भट्टु व भयण-महा-निवह पयडिअ-विजय-भरट्टु ॥
सुरु पलोइवि कंत-करु उत्तर-दिसि आसत्तु ।
नीसासु व दाहिण-दिसय मलय-समीरु पवत्तु ॥
काणण-सिरि सोहइ अरुण-नव-पल्लव-परिणद्धे ।
नं रत्तंसुय-पावरियमहु पियय्स-संवद्धं ॥
सहयारिहि भंजरि सहहि भमर-समूह-सणाह ।
जालाउ व भयणानलह पसरिय-धूस-पवाह ॥

तंमि वसंते मज्झ-रत्ते अभयसीहो देवयाययणे पेक्खणं पिक्खिऊण समवणं वचंतो भणिओ नयरारक्खेण भद्द! मा वच्च, चिट्ठ खणं, कहसु अत्ताणं, को तुमं ति?। न ठिओ अभयसीहो। नयरारक्खेण दिन्ना रन्नो आणा। देसु निय-पिउणो रन्नो आणं ति भणंतो अभयसीहो वच्चइ। तओ गहिय-खग्गो 'हण हण' त्ति भणंतो धाविओ तस्स पिट्ठओ नयरारक्खो। तमागच्छंतं पिच्छिऊण अदिस्सी होउं गओ अभयसीहो। जाओ नयरारक्खो विलक्खो। पहाए विन्नत्तमेयं रन्नो। रन्ना वुत्तं किलीवो तुमं जं न सक्किओ सो निग्गहिउं ति। अन्नया मय-परव्वसो उम्मूलिऊण खंभं वियरिओ पट्ट-हत्थी। कयं अणेण नयरे असमंजसं। अत्थि य रन्नो कन्ना कणगवई, जीए काय-कंतीए कणगं विलज्जियं व जलणे पडइ बहुसो। सा उज्जाणाओ भयण-पूअं निव्वत्तिऊण नियत्तमाणी दिट्ठा करिणा। धाविओ सो तस्संमुहं। अद्ध-गहिया सा तेण। पुक्करियं परियणेण अत्थि कोइ चउहट्टी-जाओ जो अम्ह सामिणिं इमाउ कयंताउ व्व भयंकराओ करिणो रक्खेइ। भवियव्वया-वसेण सुयमिणं अभयसीहेण। करुणाए धाविऊण 'अरे दुरप्प ! मायंगो सि, न लज्जसे इत्थी-वहं कुणंतो तुमं ?' ति वुत्तूण आहओ कुलिस-कढिण-मुट्ठिणा पच्छिम-भागे करी। मुत्तूण राय-कन्नं

चलिओ सो अभयसीह-समुह । भामिओ तेण चक्क-भमेण । परिस्सतस्स तस्स चडिओ विज्जुप्पित्त करेणेव वधि एसो । गहिऊण अकुस अप्फालिओ कुभ त्थले हत्थी । वसीकाऊण चालिओ राय-कुल । 'अहो पियमित्त पुत्तो महासत्तो एसो त्ति' समुच्चलिओ लोय ग्गओ । दिट्ठो साहिलासाए दिट्ठीए राय-धूयाए । नेयर-नारी-नीलुप्पल-मालाहि अचिज्जतो पत्तो राय-कुल अभयसीहो । दिट्ठो रन्ना, चिंतिय च—इमाए आगिईए इमिणा परक्कमेण करिस्सइ नूणमेसो रज्ज, तहावि पुरिसयारो न मुत्त वो त्ति । तओ आणत्ता सुहडा, जहा-वाणि-उत्त-मित्तेण हत्थी वसीकओ त्ति मे अकित्ति कोरओ करिणो अवयरिओ निग्गहिय-वो एसो त्ति । अभयसीहेण नीओ आलाण-खभ करी । ओइन्नो सो करिणो । 'हण हण' त्ति भणता धाविआ सुहडा । अदिस्सीहोऊण गओ एसो । विलक्ख-चित्ता नियत्ता सुहडा । कहिय तेहिं रन्नो, पहरिउ पयट्टाण अम्ह पणट्ठो एसो । रन्ना वुत्त—तुम्हे वि किलीव त्ति ।

अह विन्नत्तो राया पडिहारीए वसतसेणाए ।
कणगवई-कुमरीए देवो मुणइ चिय सरूव ॥
राय-सुयाए वहूण चित्त-गए पेच्छिउ पडिच्छदे ।
चित्तरे वि इमीए कहिं पि चित्त न वीसत ॥
सपइ पयट्ट-करि-सभमाओ मोयाविया इमा जेण ।
तमि दट्ठु अणुरत्ता पियमित्त-सुए अभयसीहे ॥
भणिया य सा मए हे मयच्छि ! सो अणुचिओ वणि-सुओ त्ति ।
तो कुमरीए वुत्त खत्तिय-कुमरो धुव एसो ॥
अन्नह कथन-करणिं करिंदमेय कह वसीकुज्जा ? ।
नज्जइ कुल विसाल विसाल-चरिएण पुरिसस्स ॥
जइ एस राय-पुत्तो न होज्ज तो मह मण पि न हरेज्जा ।
ससय पए पयत्ते मणुयाण मण चिय पमाण ॥
किंच करि-सभम रक्खिऊण मे जेण जीविय दिन्न ।
त मुत्तु जइ अन्न महामि तो होमि अकयन्नू ॥

एय सुच्चा चिंतिय रन्ना—तहावि एसो मए वीवाहियव्वो त्ति । तो पडिहारी-समक्ख आणत्तो तलवरो, हक्कारसु पियमित्त-पुत्त अभयसीह । जओ अणेण कुमरी करि-संभमाओ मोइया ता एय सक्कारेमि त्ति । तलवरेण गतु कहिय से राय-सासण । विसट्ठ मण सुणतो वि रायाण 'पुत्त-भव-जणणी देवी मे

सव्वं सुत्थं करेहि' त्ति चिंतंतो आगओ अभओ अभयसीहो। 'रयणीए पच्छन्नं हणिस्सामि'त्ति सो समप्पिओ पाइक्काणं। ते वि तं जत्तेण रक्खंति। पओसे अदिस्सीभूओ एसो। तओ तत्थवि चिट्ठंतं पि तं अपेच्छंता पाइक्का जंपिउं पयट्टा 'कहिं पि गओ एसो'त्ति सुयमिणं रन्ना। मा नाम मे धूयं हरहि त्ति चिंतंतो राया पत्तो पासाओवरिम-तलं जत्थत्थि कणगवई। तत्थेव पसुत्तेण रन्ना दिट्ठो सुविणो कणगवईं भुयाए वेत्तूण अभयसीहो वच्चंतो, 'अरे कहिं वच्चसि?' त्ति भणंतो करवालं कड्ढिऊण धाविओ राया। रोसावेस-वसओ वीसारिऊण उवरिम-तलावत्थाणं निवडिओ पासायाओ। भूमिं अपत्तो चेव मुक्को पाणेहिं। 'पावायारी सयमेव पडिओ त्ति' परितुट्ठो पुर-लोओ। 'संपयं को रज्जे ठविज्जउ' त्ति परोप्परं पयंपमाणाण पहाणाणं भणियं गयणंगण-ट्ठियाए वंतरीए 'वीरसेण-राय-पुत्तं अभयसीहं रज्जे ठावेहि' त्ति। 'तह' त्ति पडिकोऊण ठाविओ एसो। परिणीया अणेण कणगवई। वसीकय-समत्त-सामंत-वग्ग तिवग्ग-संपायण-समग्गं अभग्ग-मणोरहं रज्जं भुंजंतस्स तस्स वच्चए कालो।

अह जाया से चिंता पुव्व-भवे किं मए कयं कम्मं?।
जं लंघिय-वसण-गणो संपत्तो रज्ज-सुक्खमहं॥
तो नाणसूर-नामो अइसय-नाणी समागओ सूरी।
तं वंदिउं निसन्नो पुच्छइ निय-संसयं राया॥
कहइ गुरू पुव्व-भवे ससय-वहे जं तुमं पयट्टो सि।
न उण हओ सो पच्छा कया तए जं च वह-विरई॥
तं वसण-गओ वि अणत्थ-वज्जिओ पाविओ सि रज्ज-सुहं।
तो जाय-जाइसरणो संमत्तं गिण्हए राया॥
कुणइ जिण-साहु-भत्तिं जीवाण वहं निवारए रज्जे।
कालेण समाहि-परो मरिउं तियसालयं पत्तो॥

इय जीव-दया-रूवं धम्मं सोऊण तुट्ठ-चित्तेण।
रन्ना भणियं मुणि-नाह! साहिओ सोहणो धम्मो॥
जओ
एसो मे अभिरुइओ एसो चित्तंमि मज्झ विणिविट्ठो।
एसो चिय परमत्थेण घडए जुत्तीहिं न हु सेसो॥
मन्नंति इमं सव्वे जं उत्तम-असण-वसण-पसुहेसु।

दिन्नेसु उत्तमाइँ इमाइ लब्भंति पर-लोए ॥
एव सुह-दुक्खेसु कीरंतेसु परस्स इह लोए ।
ताइ चिय पर-लोए लब्भंति जणंत-सुणियाइ ॥
जो कुणइ नरो हिंस परस्स जो जणइ जीविय विणास ।
विरएइ सोक्ख-विरइ सपाडइ सपया-भस ॥
सो एव कुणमाणो पर-लोए पावए परेहितो ।
बहुसो जीविय-नास सुह-विगम सपओ च्छेय ॥
ज उप्पइ त लब्भइ पभूयतरमित्थ नत्थि सदेहो ।
चविएसु कोइवेसु लब्भंति हि कोइव चेय ॥
जो उण न हणइ जीवे जो तेसिं जीविय सुह विभव ।
न हणइ तत्तो तस्स वि त न हणइ को वि पर-लोए ॥
ता भद्देण व नूण कयाणुकपा मए वि पुव्व-भवे ।
ज लविऊण वसणाइँ रज्ज-लच्छी इमा लद्धा ॥
ता सपइ जीव-दया जीव-जीव मए विहेय वा ।
मस न भक्खियव्व परिहरियव्वा य पारद्धी ॥
जो देवयाण पुरओ कीरइ आरम्भ-सति-कम्म-कए ।
पसु-महिसाण विणासो निवारियव्वो मए सो वि ॥
जीव-वह-दुक्खेण वि जइ आरम्भाइ जायए कह वि ।
तत्तो दवानलेण दुमाण कुसुमोग्गमो होज्जा ॥
जो जन्नेसु पसु-वहो विहिओ सम्माइ-साहण निमित्त ।
दिय-पुगव ! सेय चिय विवेयणो त न कहिति ॥
बालो वि सुणइ एव ज जीव वहेण लब्भइ न सग्गो ।
किं पन्नग मुह-कुहराओ होइ पीऊस-रस-बुट्ठी ? ॥
तो गुरुणा वागरिय नरिंद ! तुह धम्म-बधुरा बुद्धी ।
सव्वुत्तमो विवेगो अणुत्तर तत्त दसित्त ॥
ज जीव-दया-रम्मे धम्मे कहाण-जणण-कय-कम्मे ।
सग्गापवग्ग-पुर भग्ग-दसणे तुह मण लीण ॥

तओ रन्ना रायाएस-पेसणेण सव्व-गाम-नगरेसु अमारि घोसणा-पडह-वायण-पुव्व पवत्तिया जीव-दया ।

गुरुणा भणिओ राया महाराय ! दुप्परिचया पाणा मस-गिद्धी । धन्नो तुम भायण सकल-कल्लाणाण जेण कया मस-निवित्ती ।

ता संमं पालेज्जसु मंस-निवित्ति नरिंद ! जा-जीवं ।
संमं अपालयंतो कुंदो व्व दुहं लहइ जीवो ॥
रन्ना भणियं भयवं ! को सो कुंदो ? । गुरुणा भणियं–सुण ।

कुन्दकथानकम् ।

अत्थि सुरट्ठा-विसए अणुमंतो-पुर-वरी सुरं-पुरि व्व ।
जीए गिहा मणिमया सुपव्व-कलिया विमाण व्व ॥
तत्थ य पयइ-विणीओ कुंदो नामेण अत्थि कला-यरो ।
तरुणो व्व मंजरी से ·····लया मंजरी भज्जा ॥
अह तत्थ सेहधोसो सेहो व्व सहीदयं पयासंतो ।
संपत्तो आयरिओ ठिओ विचित्तंमि उज्जाणे ॥
कुंदेण इसो दिट्ठो कट्ठाइ-निमित्तसिंतजंतेण ।
धन्नो एसो त्ति विचिंतिऊण नमिओ य भत्तीए ॥
भव्वो त्ति तस्स गुरुणा कहिओ सव्वुत्तमो दया-धम्मो ।
कुंदेण मंस-विरई संविग्ग-भणेण पडिवन्ना ॥

कयाइ आगओ तस्स सालगो पाहुणगो । कयं मंजरीए पाहुणगं । रद्धं मंसाइ । उवविट्ठा दो वि भुत्तुं । अद्ध-परिविट्ठं मंसं पडिसिद्धं कुंदेण । सालगो वि न गिण्हिस्सइ त्ति बला दिन्नं मंजरीए । तदुवरोहेणेव ओहय-मण-संकप्पेण भक्खियं कुंदेण । जाओ से अणुतावो । नीसाए नीससंतो भणिओ मंजरीए–किमेवं नीससिसि । साहिओ अणेण वुत्तंतो–वय-भंगो कओ त्ति महंतो मे संतावो त्ति । उव्विग्गा से भज्जा वि । भणियं तीए–कीस तए एवं सेन कहियं ? । अहं पि पावे पडिय म्हि । गोसे पुच्छिऊण गुरुं जमेत्थ जुत्तं तं करिस्सामो । किं इमिणा नीससिएण ? । जुत्तमेयं ति चिंतियं कुंदेण । पहाया रयणी । लज्जा-पराहीणो वि नीओ एस गुरु-सगासं भज्जाए । वंदिऊण य गुरुं लज्जोणओ चिट्ठइ । तओ गुरुणा भणिओ कीस तुमं एवं ति ? । तेण वुत्तं–भयवं ! पावो अहं, न जुत्तं मे संभासणं । गुरुणा वुत्तं कीस त्ति ? । भज्जाए साहिओ वुत्तंतो । गुरुणा चिंतियं सोहणाणि एयाणि, जेसिं ईइसो परिणामो । भणियं च अलं एत्थ उव्वेएण किं तुट्ठो वि तंतू न संधिज्जइ ? । किं असुइ-विलित्तो पाओ न धुव्वइ ? । तुम्हं पि कुभाव-दोसओ अप्पो बंधो इच्छाए । कया एसिं धम्म-देसणा । संविग्गा दुवे वि । गहिया दोहिं पि मंस-विरई । परिवालिया भावओ । अहाऽऽय-क्खएण मओ कुंदो ।

सिरिक-ठदेस-भूसणमत्थि जयती-पुरी पवित्त-पया ।
जा सुर-सरि व्व रेहइ न य अन्न-वसगया किंतु ॥
त पालइ कुरुचदो राया चदो व्व कय-जणाणदो ।
सचरइ अणह मग्गे ण ज इमो त मह च्छरिय ॥
तस्स परमग-लायन्न-सगया अत्थि मगला देवी ।
कुदो मरिउ तीए गब्भे पुत्तो समुप्पन्नो ॥

दिट्ठो अ णाए सुविणयमि तीए चेव रयणीए रायहसो व वणे पविसमाणो । सुह-विउद्धाए साहिओ जहा-विह रन्नो । भणिया तेण—सुदरि ! रायहसो ते पुत्तो भविस्सइ । पडिसुयमिमीए । परितुट्ठा चित्तेण । अइक्कतो को वि कालो । जाओ से दोहलो, करेमि जिण मुणि-पडिवत्ति । सपाडिओ से रन्ना । पसत्था एसा । जाओ दारगो । कय वद्धावणय । समए पइट्ठिय नाम दारगस्स सुविणाणुसारेण 'रायहसो' त्ति । समाइट्ठ महा-रज्ज नेमित्तिगेण । अइक्कतो को वि कालो । जाव चेव न जोव्वण पावइ ताव मरण-पज्जवसाणयाए जीव-लोगस्स मओ से पिया । अणुगमिओ मगलाए वाली रायहसो त्ति । ठिओ रज्जमि एयस्स चुल्ल-चप्पो सिरिचदो । कओ तेण एसो जुवेराओ । इओ य वय-भग-कम्म-दोसेण मम पुत्तस्स रज्ज-परिपयी एसु त्ति जाओ चुल्ल-चप्प-वरिणीए रज्जा-देवीए रायहसमि मच्छरो । जओ—

सुहगो त्ति गव्वसुव्वहइ मच्छरो सयल-तिहुयणे पक्खो ।
जो महिलाण खण पि हु हियया ओ न दूरमोसरइ ॥

दिन्न तीए तस्स कम्मण । अचिरेणाहिओ एस जलोयर-वाहिणा । उम्माहिओ राया । पारद्धो किरिया-कम्मो । न य वारी नियत्तइ । अह सचुणा पचत-विसओ हओ त्ति गओ धाडीए राया । दुग्ग-भूमि-वलेण न सो जिप्पइ त्ति जाओ तत्थेव विग्गहो । एत्थतरे देवीभाव-जुणा परिभूओ एस परियणेण । न से को वि किंचि वि करेइ । चिंतिय अणेण—मम घर चेव विदेसो ता घर सो चेव विदेसो त्ति ठिएण निग्गओ रायगेहाओ नगरीओ य । महया किलेसेण गामाउ गाम भमतो गओ उज्जेणीए । तत्थ अईव घत्थो वाहिणा परिसक्किउ पि न सक्कइ । ठिओ देवउले । तत्थ लोओ दयाए देइ भत्तपाइ । एव महा किलेसेण अइक्कतो को वि कालो । सा हि पुव्व-जम्म धरिणी मजरी आउ-क्खएण मया समाणी समुप्पन्ना इमीए चेव उज्जेणीए महासेणस्स रन्नो सेणाए महा-देवीए 'देहणि' त्ति धूया । इमीए वि विधिभिओ वय-भग-कम्म-

दोसो। दंतुग्भेय-काले गहिया अम्बरे रेवइहिं। पीडिया दढं। कयाइं उचिय-विहाणाइं, तहावि से न दुक्ख-क्खओ होइ।

सा जुव्वणमारूढा तत्तो सयमेव वाहिणा मुक्का।
जाया मयंक-मुत्ति व्व राहु-वसिया दढं रस्सा॥
वयणेण लोयणेहि य जीए विजियाइँ तज्जियाइं व।
कमलाणि मइ-कुलाणि य वण-वसि-वयं पवन्नाइं॥

इओ य राया महासेणो सेवग-जणं पुच्छइ—कस्स पुन्नेहिं रिद्धिं तुम्भे विलसह?। ते वि भणंति- देव! तुम्ह पुन्नेहिं। तओ ते संपूइअ विसज्जेइ राया। अन्नया दिट्ठमिणं देइणीए। हसिऊण भणियमणाए अहो! तायस्स मुद्धया, जोएवमेएहिं विप्पयारीयइ। सुयमेयं माय-सवत्ति-चेडीए। भणियमणाए सामिणि! का एत्थ विप्पयारणा?। किं न एवमेयं ति?। देइणीए भणियं न पर-पुन्नेहिं को वि सिरिं भुंजइ त्ति परमत्थो। कहियमिणं चेडीए रन्नो। कुविओ राया। सद्दाविया देइणी। भणिया अणेण कस्स पुन्नेहिं तुह एसा सिरी?। तीए वुत्तं ताय! परमत्थओ अप्प-पुन्नेहिं। जओ

निय-सुकय-दुक्कयाणं फलाइँ भुंजंति जंतुणो सव्वे।
संपत्ति-विपत्तीसुं निमित्त-मित्तं परो होइ॥

एयं सोऊण अहियं कुविओ राया। सद्दाविया अणेण दंडवासिया। भणिया य सगोरवं भो! जो कोइ तुम्भेहिं दिट्ठो एत्थ नयरीए अचंत-दुक्खिओ सत्तो तमेत्थ सिग्घं आणेह। तेहिं वुत्तं जं देवो आणवेइ। न अन्नो इओ वि दुक्खिओ त्ति आणिओ रायहंसो। दंसिओ रन्नो। भणियं रन्ना अहो जहिच्छिओ एसो। अवन्नाइ दंडि-खंडियादि परिहाविऊण परिणाविओ देइणिं। समाणत्तो य सभं तीए निव्विसओ। विसेसेण वुत्ता देइणी माणेसु अप्प-पुन्नाइं। तीए वुत्तं—जं तुमं आणवेसि। किलेसेण निग्गयाणि नयराओ। मिलियाणि उत्तरा-वह-गामिए सत्थे। दिट्ठो देइणीए सत्थ-वई। कहिओ से वुत्तंतो। भणिओ य स-बहु-माणं। जाव ताय-संतियं विसयं उत्तराओ ताव तए नेयव्वो एस मे भत्तारो। पडिवन्नं सत्थवाहेण। समप्पिओ से महिसगो। कमेण पत्ताणि अन्न-रट्ठं। आवासिओ सत्थो अडवीए। देइणी वि भत्तारं गिण्हिऊण ठिया तयासन्ने। भूयसाया-पीढे कओ तीए तरु-पल्लवेहिं सत्थरो। सुवन्नो तत्थ एसो। समागया से निद्दा। देइणी वि सीसं से कुरुमालंती चिट्ठइ। इओ य जा पुव्वं कुमार-माया मंगला देवी कुरुचंद-मरणे मया समाणी तद्देसे वंतरी समुप्पन्ना। तीए दिट्ठो रायहंसो, पच्चभिन्नाओ य। तओ दिव्व-सत्तीए

विउव्विय इद्द-जाल । वम्मिआओ उट्ठिओ सप्पो । भणिय अणेण—अरे दुरप्प सप्प ! कीस तए एस राय-पुत्तो विणासिओ ? । नत्थि कोइ इत्थ जो एयस्स राहिगाओ पीसिऊण तक्केण देइ । एव सोऊण तम्मुह-ठिएण भणिय सेय-स प्पेण—अरे किण्ह-सप्प ! कीस एय अहिट्ठिय दव्व ? । नत्थि इत्थ को वि जो एय ऋणिऊण लेइ । सुयमिण देइणीए । राय-पुत्तो एसो त्ति हरिसिआ एसा । चिंतिय अणाए— २प्रुत

एसो राय-सुओ वि हु नज्जइ अन्नारिसो व्व रोगत्तो ।
रयण पि रयावरिय लक्खिज्जइ लिट्ठु-खड व ॥

किंच सच्चमेय ।

परस्परस्य मर्माणि ये न रक्षन्ति मानवाः ।
त एव निधन यान्ति वल्मीकोदरसर्पवत् ॥

ता लद्धो रोग-क्खओवाओ । वोलियाणि अम्हे ताय-विसय । अओ इहेव कहिंचि करेमि किरिय एयस्स त्ति । तओ तीए अन्नेसमाणीए गामाई दिट्ठमासन्नमेव गो उल । अच्भत्तिओ तस्स सामी एय-वइयरं । पडिवन्नमणेण, गहिया य धूय त्ति देइणी । पुच्छिऊण सत्थ-वाह ठिया एसा गो-उले । पारद्धो किरिया-कम्मो । येव कालेण व जाओ पउणो रायरसो । विज्जावरो व्व मण-हरो सवुत्तो । जाओ एस पाव-क्खओ त्ति तुट्ठा देइणी । अइक्कता कइ वि दि-यहा विसिट्ठ-गो-रसाहारेण । को कत्थ तुम ति पत्थावे पुच्छिओ देइणीए । सा-हिओ अणेण सब्भावो । चिंतिय देइणीए—अणुकूलो सपय एयस्स विहि त्ति जुत्त स-देस-गमण । भणिओ य एसो—कुल-हर ते वच्चम्ह । तेण भणिय—एवं करेमि । किंतु गो-उल-वइणो अणुवगरिए न गमण जुत्त । देइणीए चिंति-य महा-सत्तो एसो । भवियव्वमेयस्स सपयाए । साहिओ से निहि-वइयरो । ऋणिऊण दिन्न दविण गो-उल-वइणो । कमेण पत्तो जयतिं । ठिओ आरामे सहयार-च्छायाए । आगया से निद्दा । एत्थतरे अपुत्तो मओ राया सिरिचदो । अहिवासियाणि दिव्वाणि । निग्गयाणि नयरीओ । गयाणि जत्थ रायरुसो । दिट्ठो अपरिअट्टतीए सहयार-च्छायाए एसो । पडिवन्नो दिव्वेहि । पमोएण पवे-सिओ नयरीए । कओ से रायाभिसेओ । पुन्न-बलेण मणोरमो त्ति अणुमओ सामताईए । अइक्कतो कोइ कालो । जयतीए नवो राय त्ति सुयमिण महासे णेण । तओ—भो नवनरिंद ! दंड दाऊण मम भिच्चो होहि, जुज्झ सज्जो वा होसु-त्ति सिरखविऊण पेसिओ दूओ । गओ सिग्घं । भणिओ तेण जहाइट्ठ रायर-

सो। पडिभणियमणेण गरुओ तुह सामी। अओ न किंचि अहं पढमं करेमि। पारद्धेउण विग्गहे तक्कालोचियं अवुत्तो चेव करिस्सामि त्ति विसज्जिओ दूओ। पत्तो एस उज्जेणिं। निवेइयमिणं महासेणस्स। कुविओ एसो। तद्दियहे चेव निग्गओ उज्जेणीओ। पयट्टो अणवरय-पयाणएहिं। सुयमिणं निउत्त-पुरिसेहिंतो। देइणीए निवेइयं रन्नो रायहंसस्स। भणिओ य एसो संदेसगाणुरूवं करेहि। देहि तुमं पि तदभिमुहं पयाणयं। रायहंसेण वुत्तं जुत्तमेयं। समालोचियं समं सामंताईहिं। विग्गह-विहाणेण निग्गओ रायहंसो। दु-गुण-पयाणगेहिं लंघिऊण सविसय-संधिं मिलिओ महासेण-कडगस्स। वीय-दियहे चेव पवत्तमाओहणं महया विमद्देण। जिओ महासेणो पाडिऊण बद्धो य। सद्दाविया णेण देइणी। भणिया य किमित्थ जुत्तं ति ?। तीए भणियं संपूइऊण विसज्जणं सज्जणस्स। एवं ति पडिवन्नं रन्ना। सयमेव भग्गा पहारा। बद्धा वण-पट्टया। एत्थंतरे समागया देइणी। चलणेसु निवडिऊण भणिओ राया ताय ! तुज्झ आसीसाए सा अहं माणेमि अप्प-पुन्नाइं। देइणि त्ति पच्चभिन्नाया रन्ना। जस्स मए दिन्ना एसा तं सुत्तूण अन्नो इमीए पई कओ त्ति लज्जिओ राया। तस्स भावं नाऊण कहिओ सव्व-वुत्तंतो देइणीए। एस कुरुचंद-पुत्तो रायहंसो। एसा वि महासेणधूय त्ति हरिसिया सामंताइणो। अहो ! मए न सोहणमणुचिट्ठियं ति विलज्जिओ महासेणो। एवमेयं सव्वो अप्प-पुन्नाइं माणइ त्ति जंपियमणेणं। पउण-मणो विसज्जिओ महासेणो। भणियमणेण—गच्छामि अहं वणं। मम पुत्ता पुण ते मिच्च त्ति।

एवं अणेग-मंडल-सिद्धीए सो महा-निवो जाओ।
पुत्तो य देइणीए राय-सियंको समुप्पन्नो॥
अह अन्नया नरिंदो विचिंतए किं मए कयं पुव्वं ?।
जेण लहिऊण दुक्खं पच्छा सुक्खं अहं पत्तो॥
एत्थंतरम्मि रन्नो सुणिउं पडि-बोह-समयमायरिओ।
नामेण नाणभाणू चउ-नाणो तत्थ संपत्तो॥
तस्स पय-वंदणत्थं विणिग्गओ देइणीए सह राया।
उत्तम-गय-खंध-गओ इंदाणीए सुरिंदो व्व॥
नमिउं गुरुं निसण्णस्स तस्स सूरी घणोह-सम-घोसो।
सग्गापवग्ग-पुर-पह-पवेसणं देसणं कुणइ॥
पुव्व-कय-सुकय-दुक्कय-वसेण जीवाण होइ सुह-दुक्खं।

न हि कज्ज निक्कारणमुप्पज्जइ अइपसगाओ ॥
तो पुच्छई पुव्व-कय सुह-दुक्ख-निमित्तमप्पणो राया ।
कहइ गुरू पुव्व-कय वय-भग दो वि त सुणिउ ॥
सुमरति पुव्व-जम्म अवितहमेय ति दो वि जपति ।
पडिवुज्झइ वहुय-जणे वय-भग-विवाग-सवणेण ॥
परम-पय-साहण ताण होइ सिद्धत-सवण-परिणामो ।
दुन्नि वि अणुव्वयाइ गुरु-पय-मूले पवज्जति ॥
मणि कणय-मडियाइ पुरे पुरे जिण-हराइँ कारति ।
सील-समिद्धाण मुणीण पय-जुय पज्जुवासति ॥
इय पालिऊण सम्म चिर-काल सावगत्तण दो वि ।
गिण्हति सजम-भर विवेगिणा परियणेण सम ॥
काऊण तव तिव्व दुन्नि वि समए समाहिणा मरिउ ।
वचति वभ-लोए कमेण मोक्ख च पावति ॥

जो पुण नियममखड पालिज्ज अवज्ज-वज्जणुज्जुत्तो ।
सो पुरिसो पर-लोए सोक्खमखड लहइ नूण ॥
जो य न करेज्ज नियम निद्धम्मो जो कय च भजिज्जा ।
सो मस-भोग गिद्धो नरयाइ-कयत्थण लहइ ॥

ता महाराय ! जुत्त तुमए कय ज सत्तण्ह महा-वसणाण दुवे पारद्धी मस च परिचत्ताणि । सेसाणि वि सव्वाणत्थ-निवधणाणि परिहरियव्वाणि । तत्थ—

ज कुल-कलक-मूल गुरु लज्जा सच्च-सोय-पडिकूल ।
धम्मत्थ-काम-चुक्क दाण दया-भोग-परिमुक्क ॥
पिय-माय-भाय-सुय-भज्ज-मोसण सोसण सुह-जलाण ।
सुगइ-पडिवक्ख-भूय त जूय राय ! परिहरसु ॥
जूय-पसत्तो सत्तो समत्त वित्तस्स कुणइ विद्धस ।
हारिय-असेस-रज्जो इह दिट्ठतो नलो राया ॥

द्यूतविषये नलचरितम् ।

रन्ना भणिय—को सो नलो ? । गुरुणा वुत्त सुण,
अत्थि इह भरह-खित्ते कोसल-देसमि कोसला-नयरी ।

जायंति गुणा वसणस्स हेउणो जत्थ अच्छरियं ॥
इक्खागु-कुलुप्पन्नो निरुवम-नय- वीय-विक्कम-पुन्नो ।
अरि-पत्थिव-दुव्विसहो निसहो नामेण तत्थ निवो ॥

तस्स सुंदरी-देवी-कुक्खि-संभूया जण-मणाणंदणे दुवे नंदणा, नलो कूवरो य । इओ य विदब्भ-देस-मंडणं कुंडिणं नयरं । तत्थ अरि-संख-सिंह-सरहो भीमरहो राया । तस्स सयलंतेउर-तरु-पुप्फं पुप्फदंती देवी । ताणं विसय-सुहमणुहवंताण समुप्पन्ना सयल-तइलोक्कालंकार-भूया धूया ।

तीए तिलओ जाओ सहजो भालंमि तरणि-पडिबिंबं ।
सप्पुरिसस्स व वच्छ-त्थलंमि सिरिवच्छ-वर-रयणं ॥

जणणी-गब्भ-गयाए इमीए सए सव्वे वेरिणो दमिय त्ति पिउणा कयं तीए 'दमयंति' त्ति नामं । सिय-पक्ख-चंद-लेह व्व सव्व-जण-नयणाणंदिणी पत्ता सा वुड्ढिं । समए समप्पिया कलोवज्झायस्स ।

आयंसे पडिबिंबं व बुद्धि-जुत्ताहि तीइ सयल-कलाओ ।
संकंताओ जाओ य सक्खि-भूतं उवज्झाओ ॥
मुणि-जण-सेवा-वसओ सरगत्तं पाविऊण सा जाया ।
दुरवगम-कम्म-पयडि-प्पसुह-वियारेसु कुसल-मई ॥
तीए य पवयणत्थं पयंपमाणीए अमुर-वाणीए ।
पिउणो वि हु जणणीए जणिया जिण-धरम्म-पडिवत्ती ॥

पगिट्ठ-पुन्न-पेरियाए निवुइ-देवयाए समप्पिया तीए भावि-संति-जिणस्स कणयमय-पडिमा । भणिया य सा वच्छे ! इमा तुमए निच्चमच्चणिज्जा । सा वि तं पडिवज्जिऊण तहेव काउमारद्धा । पत्ता य सा रम्म-महा-राय-लीला-वणं जुव्वणं । तं दट्ठूण चिंतियं जणणी-जणएहिं-

एसा असरिस-रूवा विहिणो विन्नाण-पगरिसो एसो ।
जेणेसा निम्मविया दलेण तं इत्तियं चेव ॥

ता नत्थि इमीए समाण-रूवो वरो । अत्थि वा तहवि सो न नज्जइ । अओ सयंवरो काउं जुत्तो । जेणं तत्थ निय-इच्छाए इमीए (?) अणुचिय-वर-पयाण-जणिओ दोसो अम्ह होइ त्ति । तओ पेसिऊण दूए हक्कारिया राया[णो] राय-पुत्ता य । आगया गय-तुरय-रह-पाइक्क-परियरिया ते । नलो वि निरुवम-सत्तो पत्तो तत्थ । भीम-निवइणा कय-सम्माणा ठिया ते पवरावासेसु । कराविओ कणय-

मय-क्खलम-मडिओ रम्मयाए विमाण-माए निम्मइए पडिओ पवणुद्धुय-धयपारद्ध-तडवो सयवर-मडवो । तत्थ रयाविया विहिय-दरिसणा(?) । ठवियाइ तत्थ नाणा-रयण किरण-कडप्प-कप्पिय-सुरिंद-सरासणाइ सुवत्त सिंहासणाइ । निविट्ठा तेसु परोप्पर रिद्धि-पाडिसिद्धीए पयडियप्पाणो रायाणो । पयट्टा पयासिउ वहू-प्पयारे काम-वियारे । एत्थतरे जणयाएसेण समागया पसरिय-पहाजाल-भाल-तिलयालकिया पुव्व-दिस व्व रवि-विंव-वन्नुरा पसन्न-चयणा पुन्निमनिस व्व सपुन्न-ससि-सुदरा घण-त्थण-मडला मयण-केलि-सरसि व्व मिलिएक्क-चक्कवाय-मिहुणा आरत्त-कर-चलण-कमला ककेल्लि-तरु-लय व्व नवपल्लव-पेसला धूल-मुत्ताहलाहरण-हारिणी मल्लिय व्व उम्मिल्लत-कुसुम-समूहसोहिआ धवल-दुकूल-निवसणा गयण-लच्छि व्व सच्छ-सरयब्भ-सगया वलक्ख-कडक्ख-च्छडा-विच्छुरिय-दिस-मुहा समुद्द-वेल व्व समुच्छलत-मच्छ रिंछोलि-सकुला सयंवर-मडव मडयती दमयती । त दट्ठूण विम्हिय-मुहेहिं महिनाहेहिं स चेव चक्खु-विक्खेवस्स लक्खीकया ।

तो रायाएसेण भद्दा अतेउरस्स पडिहारी ।
कुमरीएँ पुरो निव कुमर-विक्कमे कहिउमाढत्ता ॥
कासि-नयरी-नरेसो एसो दढ-भुय वलो [वलो] नाम ।
वरसु इम जइ गग तुग-तरग मरसि दट्ठु ॥

दमयतीए भणिअ—भद्दे ! पर-वचण-वसणिणो कासि-वासिणो सुव्वति ता न मे इमम्मि रमइ मण ति अम्मओ गच्च । तहेव काऊण भणिय तीए—

कुकण-वई नरिंदो एसो सिरो त्ति वेरि-करि-सिंहो ।
वरिऊण इम कयली वणेसु कीलसु सुह गिम्हे ॥

दमयतीए भणिय—भद्दे ! अकारण-कोवणा कुकणा, ता न पारेमि इम पए पए अणुकूलिउ तो अन्न कहेसु । अम्मओ गतूण भणिय तीए—

कप्पीर-भूमि-नाहो इमो महिंदो महिंद-समन्नओ ।
कुकुम-केयारेसु कीलिउ-कामा इम वरसु ॥

कुमरीए वुत्त—भद्दे ! तुसार-सभार-भीरुय मे सरीरय कि न तुम जाणसि ? । तो इओ गच्छामो त्ति भणती गतूण अम्मओ भणिउ पवत्ता पडिहारी ।

एस निवो जयकोसो कोसवीए पइ पउर-कोसो ।
मयरद्धय सम-रूवो कि तुह हरिणच्छि ! हरइ मण ? ॥

કુમરીએ વુત્તં કવિંજલે ! અઇરમણીયા વરમાલા વિણિગ્ગવિયા । ભદ્દાએ ચિંતિયં અપ્પડિવયણમેવ ઇમસ્સ નરિંદસ્સ પડિસેહો । તઓ અગ્ગે ગંતૂણ વુત્તં ભદ્દાએ ।

કલયંઠ-કંઠિ ! કંઠે કલિંગ-વઇણો જયસ્સ ત્તિવ સાલં ।
કરવાલ-રાહુણા જસ્સ કવલિયા વેરિ-જસ-સસિણો ॥

કુમરીએ વુત્તં તાય-સમાણ-વય-પરિણામસ્સ નમો એયસ્સ ! તઓ ભદ્દાએ અગ્ગઓ ગંતૂણ ભણિયં

ગય-ગામણિ ! વીર-મઉડો ગઉડ-વઈ તુજ્ઝ રુચઇ કિમેસો ? ।
જસ્સ કરિ-નિયર-ઘંટા-રવેણ ફુટ્ટઇ વ વંભંડં ॥

કુમરીએ જંપિયં અમ્મો ! એરિસં પિ કસિણ-ભંસણં માણુ-સાણં રૂવં હોઇ ત્તિ તુરિયં અગ્ગઓ ગચ્છ । વેવઇ મે હિયયં । તઓ ઈસિ હસંતી ગયા અગ્ગઓ ભદ્દા જંપિડં પવત્તા ।

પઉમચ્છિ ! પઉમનાહં અવંતિ-નાહં ઇમં કુણાસુ નાહં ।
સિપ્પા-તરંગિણી-તીર-તરુ-વણે રમિઉમિચ્છંતી ॥

કુમરીએ વુત્તં- હદ્ધિ પરિરક્ખંત મ્હિ ઇમિણા સયંવર-મંડવ-સંચરણેણ, તા કિચ્ચિરં અજ્જ વિ ભદ્દા જંપિસ્સઇ । ચિંતિયં ચ ભદ્દાએ -એસો વિ ન મે મણમાણંદઇ ત્તિ કહિયં કુમરીએ । તા અગ્ગઓ ગચ્છામિ ત્તિ તહેવ કાડં જંપિડં પવત્તા ભદ્દા ।

એસો નલો કુમારો નિસઢ-સુઓ જસ્સ પિચ્છિડં રૂવં ।
મન્નઇ સહસ્સ-નયણો નયણ-સહસ્સં ધુવં સહલં ॥

ચિંતિયં વિમ્હિય-મણાએ દમયંતીએ—અહો ! સયલ-રૂવવંત-પઢાએસો અંગ-સંનિવેસો, અહો ! અસામન્નં લાવન્નં, અહો ! ઉદગ્ગં સોહગ્ગં, અહો ! મહુરિમ-નિવાસો વિલાસો, તા હિયય ! ઇમં પઇં પડિવજ્જિઊણ પાવેહિ પરમ-પરિઓસં તિ । તઓ ખિત્તા નલસ્સ કંઠ-કંદલે વર-માલા । અહો ! સુવરિયં સુવરિયં તિ સમુટ્ઠિઓ જણ-કલયલો । એત્થંતરે ખગ્ગં કડ્ઢિઊણ નલસવિક્ખવિડં પવત્તો કણ્હરાઓ । ભો નલ ! ન લબ્ભએ દમયંતી પરિણેડં । અજુત્તં કયં ઇમીએ જં તુમં વરિઓ । ન મં મુત્તું અન્નો ઉચિઓ ઇમીએ । તા મુંચ એયં જુજ્ઝ-સજ્જો વા હોહિ । નલેણ ભણિયં અરે નરાહમ ! જઇ તુમં ન વરિઓ દમયંતીએ તા કિં દૂમિઓ સિ ? । સંપયં પુણ મમંમિ વરિએ એયં પરિત્થિયં પત્થંતો ન ગણેસિ કુલ-કલંકં, નાસંકસે અયસ-પંકં, ન લજ્જસે લોઆઓ, ન બીહસે પરલો-

ता तुम परिचत्त-सत-मग्गो मए सिक्खवियव्वो त्ति करवाल वेत्तूण
जा कोवानलो नलो । दोण्ह पि सन ढाइं विविह-पहरण-भीसणाइ सि-
तओ चिंतिय दमयंतीए—हा ! कि मद-भग्गाऽह ज मह कए उवट्ठिओ
पलओ, ता जइ मह अरहंते भत्ती तो भयवइ सासण-देवि ! लहउ
उच्छि नलो, उवसमउ समर त्ति भणंतीए गहिओ वारि-भिंगारो ।
तिन्नि तोय-च्छडाओ । कण्हराओ तोण्ण फरिसियगो अंगारो व्व
ओ नित्तेओ जाओ । पक्क-पत्त व पायवाओ पडिय से मउलग्ग करग्गा-
। निव्विन्नो विसहरो व्व रोस-रहिओ कण्हराओ चिंतिउ पवत्तो । अजुत्त
नल पइ पलत्त । न सीमन्त-पुरिसो एसो । ता मे पणमिउ जुज्जइत्ति । तओ
पणाम पुव्व नमाविओ निययावरार नलो ।

सभासिउ नलेण वि विसज्जिओ कण्हपत्तिवो पणओ ।
ज पणय-वच्छला उत्तम त्ति सच वुहा विंति ॥

नल-चरिएण तुट्ठो भीमो सक्कारिऊण विसज्जिया तेण सेस-पत्थिवा ।
महा-विच्छड्डेण दमयंतीए कर-ग्गहण नलो । दिन्नाइ नलस्स कर-मो-
अणेय करि-तुरय-रयणालकार-वत्थाईणि । एव भीमेण समाणिज्जतो
तत्थ कइवय-दिणाइं । तेण कयाणुगमणो पत्तिओ निय-नयरिं नलो ।
वि नलेण सह वचती भणिया जणणीए ।

जणेज्ज पिय, विणय करिज्ज, वज्जेज्ज पुत्ति ! पर-निंद ।
वसणे वि मा विसुचसु देह-च्छाय व्व नियन्तार ॥

त सिरत्थ पडिवज्जिऊण कय-प्पणामा विसज्जिया जणणी-जणएहिं प-
त्थिया दमयंती । रहमारोविऊण नलेण निवेसिया नियऽच्छगे । तओ चउरग-च-
लुक्खय-खोणि-रेणु निरुद्ध-नह-मडलस्स नलस्स वेचतस्सतराले अत्थं ग-
ओ गयण मणी । पूरिय भुवण वित्थिय-दिट्ठि-प्पसर-सरोहेण तिमिर-सदोहेण ।
न लक्खिज्जए जल-त्थल-तरु-गिरि-वाडाइ-विसेसो । तहवि नियनयरुक्ठि-
य मणो गमणाओ न नियत्तए नलो ।

सरुड-दिट्ठि-पसर वलं खलत पडतमवडेसु ।
गच्छतसुप्पहेण दट्ठु भणिया नलेण पिया ॥

देवि ! जग्गासु खण पयासेसु भाल-तिलय-तरणिं । जओ तिमिर-तिरो-
हिय नयण-मग्गं समग्ग वल अवल गतु । उट्ठिऊण दमयतीए करेण परासुट्ठ
भाल-चट्ट । फुरिओ फार पहा-तिलओ कप्पधयार-विलओ तिलओ । तओ

निप्पच्चूहं पहे पयट्टं बलं । कोसलापुरी-परिसरं गएण भणिया नलेण दमयंती, देवि ! जिण-भवण-मंडिय-प्पएसा एसा मे पुरी । तीए भणियं- धन्नाऽहं जा लद्धूण नलं नाहं निच्चमच्चिस्सं चेइयाइं । अह पसत्थ-दियहे बहु-प्पवंच-मंच-वित्थरिय-रिद्धि-डंबरं पइ-भवण-पणाचिय-धयंचल-चुंबियंबरं विविह-तूर-रवाऽऽरिय-दियंतरं नच्चंत-तरुणि-चक्क-निरंतरं पए पए कीरंत-मंगलो नलो पविट्ठो नयरिं । पणामिया दमयंती-सहिएण तेण जणणि-जणया । अहिणंदिओ णेहिं एसो । तओ नलो दमयंती य कयाइ जल-कीलं कुणंति । कयाइ दोलंदोलण-सुहं अणुहवंति । कयाइ सयं गुच्छ-सुरहि-कुसुमेहिं परोप्परं विचित्त-वंधं धम्मेल्लं पूरंति । कयाइ अक्ख-जूएण रमंति । कयाइ सयं विविहाऽज्ज-वायण-परो रहसि दमयंतिं नलो नचावेइ । एवं नलो दमयंतीए अविउत्तो नव-नवेहिं विणोएहिं कालं वोलेइ । अन्नया नलं निय-रज्जे कूवरं च कुमरत्ते ठाविऊण पडिवन्नं निसढेण समणत्तणं ।

अनलो व्व नलो दुव्विसह-तेय-पसरो सरोस-वेरीहिं ।
पत्थिव-मत्थय-पणमिय-पय-कमलो पालए रज्जं ॥

अन्नया नलेण पुच्छिया मंतिणो जणओवज्जियं चेव किमहं महिं पालेमि ?, अओ अहियं । तेहिं भणियं ति-भागूणं भरहद्धं सुत्तं निसढेण । तुमं पुण सयलं भरहद्धं भुंजसि । ता जुत्तं पुत्तो पिउणो अहिओ त्ति । किं तु पुरी तक्खसीला अत्थि इओ दोहिं जोयण-सएहिं । तत्थ कयंवो राया । सो तुह आणं न मन्नेइ ।

तुह जस-ससिंमि विमले समत्त-भरहद्ध-विजय-संभूए ।
उव्वेहइ दुव्विणीओ एसो चिय लंछण-च्छायं ॥

एसो य तुमए उविक्खिओ रोग-लेसो व्व लद्धोवचओ दुसज्झो जाओ । जइ पुण इमं पइ पराजय-मणं कयं ता पव्वय-ब्भट्ठो घडो व्व विणट्ठो चेव एसो । अओ पढमं दूय-पेसणेण से मुणिज्जउ मणं । पच्छा जहा-जुत्तं किज्जउ त्ति । तओ सिक्खविऊण पेसिओ विचित्त-भणिइ-कुसलो दूओ । गंतूण तेण भणिओ निव्विलंबं कयंबो ।

वेरि-वण-दहण-दावानलेण पहुणा नलेण आणत्तं ।
मह पडिसेवं पडिवज्जिऊण पालेसु नियरज्जं ॥
अह न करिस्ससि एवं सील-ब्भट्ठो मुणि व्व सुकयस्स ।
पाविहिसि परिब्भंसं इमस्स सत्तंग-रज्जस्स ॥

किं च मए तुम्ह हिय विचिंतयतेण पेसिओ दूओ ।
अन्नह् अतक्किओ चिय अह् करितो तुह् विणास ॥
इय दूय वयणमाथन्निऊण दूसणग्ग-दट्ठ-ओट्ठ-पुटो ।
अेप्पाणमयाणतो कयवराओ भणइ दूय ॥
तुम्ह पहू किं वालो ? किं मत्तो ? किं च वायमुत्तो सो ? ।
जो सयल-रिउ-सुयगमग्गरुद्ध न विभाणइ मम पि ॥
गुण-दोस-विचार-क्खमा किं तस्स न संति मतिणो के वि ? ।
जेहि नलो न निसिद्धो असमंजस जंपिरो एव ॥

भो दूय ! गच्छ जइ तुह सामी निय-जीवियस्स निव्विन्नो ता होउ मर-सज्जो, अह पि दुय ! आगओ एसो ।

दूएणवि आगंतु नलस्स कहिय कयव-वज्जरिय ।
तस्सोवरि सो कुविओ चलिओ चउरग-वल-कलिओ ॥
पत्तो तक्खसिलाए समतओ वेढिया अणेणेसा ।
पायारो व्व दुइज्जो विहिओ कुजर-परिक्खेवो ॥

त असहतो सनहिऊण निग्गओ वाहि कयंवो । विविह् पहरण किरण दुप्पुणिय-दिण-मणि-पहा-पसर सर-निवर-रुद्ध-नह्-मडल मडलग्ग-सघट्ट समुच्छलिय-सिहि सिहा-भासुर सुर-सिद्ध-जक्ख-पिक्खिज्जत नचत-कवध-निवह वहत-रुहिर-वाहिणी-कमलायमाण-भड-मत्थय दोहि वि वलेहिं पारद्ध जुद्ध । नलेण भणिओ कयवो मारिएहिं किमिमेहि किमि-प्पाएहि पाइक्केहि ? । अह तुम च दो वि जुज्झामो । तओ जगम-गिरिणो व्व पवत्ता दो वि वाहु-जुद्धाइएहिं जुज्झिउ । ज ज जुद्ध कयवेण मग्गिओ नलो तत्थ तत्थ नलेण निज्जिओ सो । तओ पलाइऊण पडिवन्न सजमो ठिओ पडिमाए कयवो । दिट्ठो नलेण, भणिओ य-निज्जिओऽह तुमए इमिणा सचरिएण, ता करेसु निय-रज्ज । निरीहत्तणेण नलोऽनिलो व्व असारो त्ति उवेक्खिओ कयवेण । कयव-सत्त-रजिय-मणेण नलेण कयव पुत्तो जयसत्ती नाम कओ कयवरज्जे ।

विण्हुस्स व नलस्स भरद्द-रज्जाभिसेओ कओ नरिंदेहि । पए पए भत्ति-कुसल-राय-कोसलीय-वहुत-कोसो कोसलाए समागओ गयणचरगणा-गण गिज्जत-वलो नलो विविह् विणोएहि दमयतीए सम रमतो गमेइ काल । कूवरो पुण निय-कुलगारो रज्ज-लुद्धो नलस्स छल गवेसतो चिट्ठइ । चंदस्स व लछण भवियव्वया-वसेण जाय नलस्स जूय-वसण, जिणेमि रज्जं नल ति

चिंतंतो कूबरो रमावेइ निचं । डमरूय-गंठिमिव संचरंते जा दुण्हं पि जूएण रमंताणं गओ बहुय-कालो । अन्नया नियइ-वसेण नलेण जिणिउं न सक्किओ कूबरो । पडिओ नाणुकूलो नलस्स दक्खरस्स वि कंखिओ अक्खो । पुणो पुणो नल-सार-मारणं कुणइ कूरो कूबरो । नगर-गास-खेड-कव्वडाईणि हाराविओ नलो कूबरेण । तलाओ व्व गिम्हे जलेण जाओ हीयमाणो नलो विहवेण । विसन्नो जणो जूयंधले नले । संपज्जमाण-मणोरहो हरिसिओ कूवरो । नलाणु-रत्तेण लोएण कओ हाहारवो । तं सुचा समागया दमयंती ।

सा जंपइ नाह ! पसीय मज्झ पत्थेमि मुंच जूयमिणं ।
नणु वसण-दाण-दक्खा अक्खा तुह वेरिणो व्व इमे ॥
लहु-बंधुणो वरं कूबरस्स रज्जं इमं सयं देहि ।
एस हढ-हरिय-रज्जो त्ति अत्तणो मा कुरु अकित्तिं ॥
जुद्धेहिँ अजियं जं रज्जं तं हारियं व जूएण ।
सित्थं व असोत्त-गयं मज्झ मणं देव दूमेइ ॥
तव्वयणंकुसं मय-गलो व्व मत्तो नलो न मन्नेइ ।
तीइ भणिया अन्नचा जूयाओ नलं नियत्तेह ॥
तेहिं पि बहुं भणिओ तहवि नियत्तो नलो न जूयाओ ।
न हि सन्निवाय-गहियस्स ओसहं किं पि संभवइ ॥
हारिय-समग्ग-रज्जो हारिय-दमयंति-पसुह-सुद्धंतो ।
हारिय-सरीर-परिहिय-सयलाभरणो नलो राया ॥
भणिओ य कूबरेणं मह रज्जं मुंच इत्थ मा चिट्ठ ।
तुह रज्जं दिन्नं पिउणा, अक्खेहिं पुणो मज्झ ॥
पवल-भुय-बलाणं भद्द ! लच्छी न दूरे
परिहर भयमेवं कूबरं जंपमाणो ।
परिहिय-पड-रित्तो पत्थिओ सो पइट्ठो
न हि विधुर-सहावा हुंति दुत्थे वि धीरा ॥

नलाणुमग्ग-लग्गा दमयंती निसिद्धा कूबरेण । मयच्छि ! मा गच्छ तुमं, मए जूए जियाऽसि त्ति मे सुद्धंतं अलंकरेसु । तओ मंतीहिं वुत्तो कूबरो । पर-पुरिस-च्छायं पि न छिवइ महा-सइ दमयंती । ता मा इमं खिवसु नियं-अंतेउरे । जओ जेट्ठ-भाउणो भज्जा जणणि व्व दट्ठव्वा ।

अह जइ दढेण एव काहिसि तत्तो तुमं सई एसा ।
— आरुक्कुरुड करिही सईण न हि दुक्कर किं पि ॥

ता इम सइ कोविज्जण मा पडसु अणत्थे । एसा खु भत्तारमणुसरती उच्चाहिज्जइ, कि पुण निवारिज्जइ ? । अल ते नल पइ गाम-खेडाइ-दाणेण । समप्पेहि पाहेय-सहियं ससारहिं रहमेक्क । एव अमच्च-भणिएण कूवरेण विसज्जिया नलेण सह दमयती । समप्पिओ जहुत्त-रहो । नलेण वुत्त—जेण माए भरहद्ध-विजओवज्जिया वज्जिया लीलाए लच्छी तस्स मे किं रहेण ? । पहाणेहिं भणिओ नलो—चिरसेवए वि अम्हे तुम अणुगच्छते निवारेइ कूवरो ।

कि च—

इह वसे जो राया त सेवामो त्ति एस अम्ह कमो ।
तुमए विइन्न-रज्ज ता मुचामो कह एअ ? ॥

सपय दमयती चेव तुह भज्जा मती मित्त पाढक्को य । एसा सिरीस-कुसुम-सुमाल-सरीरा सूर-कर-निवर-सतत्त-रेणु-कण-दुग्गमे मग्गे कह कमल-कोमलेहि चलणेहिं चंकमिहि त्ति ? । ता नाह ! गिण्ह रह । अणुगिण्ह अम्हे । देवीए सम समारोह इत्थ । एव पहाणेहि पत्तिओ पत्तिओ रहमारुहिऊण दमयतीए सह नलो । पहाणुज्जयं व एग-वत्थ दमयति दट्ठूण वाह-विदु-दुन्नुणिय-दारारिं रोइय नगर-नारीहि । वचतेण नलेण नयरि-मज्झे दिट्ठो हत्थ पच सय-प्पमाणो खभो । रज्ज-भसुब्भव दुक्ख अणुतेणेव कोउगेण कयली खभो व्व करेण उक्खओ लीलाए । उक्खाय-पडिरोव-रूव राय-व्वय व दसयतेण पुणो वि आरोविओ तत्थेव । इम दट्ठूण जपिय नायरेहि—अहो ! वल-सालिणो वि नलस्स रज्ज-भसो त्ति विचित्तो विहि-निओगो । पुव्व नयरुज्जाणे कूवरेण सह कोलतस्स नलस्स समागओ दिव्व-नाण नयणो मुणी । कहिय तेण—भावी भरह दाहिणद्ध-सामी नलो । सो य चालइस्सइ नयर-मज्झ-ट्ठिय हत्थ-पच सय-प्पमाण थभ । एय उभय पि मिलिय दिट्ठ अम्हेहि निय-नयणेहि । ज पुण नले जीवते वि कोसलाए अन्नो राया सज्जओ त विस्सवयइ । अहवा न अहहा मुणिवयण ति । जइ पुण न नदिस्सइ कूवरो, नलो चेव भविस्सइ इत्थ पत्तिवो । एव लोय सलाव सुणातो रुयतीए दमयतीए वाहसलिलेण सिचत-सदणो नयरीओ निग्गओ नलो । भणिया नलेण भीम पुत्ती—देवि ! कत्थ वच्चामो ? । तीए वुत्त देव ! गच्छ कुडिणपुर तत्थ पाहुणो होऊण अणुगिण्ह मे ताय । तओ नलाएसेण सारहिणा चोइया कुडिणाभिमुह

रह-तुरंगा । कमेण धुरधुरंत-घोर-वग्घ-वितत्थ-पंथ-वूहं रउद्द-सद्द-सद्दूल-संहरिय-हरिण-जूहं विस-विसम-विसप्पंत-सप्प-भीसणं सुणिज्जंत-सावय-निवह-नीसणं अरन्नं पत्तो नलो । तत्थ रुद्धो कर-धरिय-धनु-बाण-सिल्लेहिं भिल्लेहिं । रहं मुत्तूण दुक्को ताण संमुहो करेण करवालं नचावयंतो नलो । सीहस्स व सियालेसुं को तुह इमेसु अक्खेवो ?, भरहद्ध-विजय-लच्छी-विलास-भवणं ते किवाणो किं न लज्जए इमेसु पसु-पोएसु पहरंतो ? त्ति भणंतीए भुयाए धरिओ रहं मुत्तूण दमयंतीए नलो । सुक्का दमयंतीए सील-माहप्प-दुस्सहा हुंकारा । हरिण व्व हरि-गुंजहिंतेहिं पणट्ठा दिसो-दिसं भिल्ला । भिल्ल-पिट्ठओ नलेण समं गया दमयंती दूरं ।

एत्तो य अन्न-भिल्लेहिँ रह-वरो तत्थ ताण अवहरिओ ।
किं कुणइ पुरिसयारो पुरिसस्स विहिम्मि विवरीए ॥
तगिा अरन्ने वेत्तुं दमयंतीए करं निय-करेण ।
कर-गहणूसव-समयं सुमरावंतो नलो चलिओ ॥
दब्भग्ग-भिन्न-कोमल-कमे-कमल-झरंत-रुहिर-विंदूहिं ।
दमयंतीए तमरन्नमिदंगोवंकियं व कयं ॥
रज्जंमि पट्ट-बंधो दमयंतीए सिरंमि जो आसि ।
निय-पड-खंडेहिं नलेण सो कओ संपइ पएसु ॥
दमयंतिं दुम-मूले निसन्नमन्नाण-गमण-खिन्न-तणुं ।
निय-परिहाणंचल-वीयणेहिँ वीएइ नल-राओ ॥
पाएइ नलो सलिलं पत्त-पुडि आणिऊण तं तिसियं ।
सा पुच्छइ नलमज्जवि गंतव्वं कित्तियमरन्नं ॥

नलेण वुत्तं देवि ! जोयण-सयं अरन्नमेयं । अज्जवि पंच-जोयणाइं लंघियाइं । धीरा होहि । एवमुल्लवंताणं ताणं पहे वच्चंताणं पडियारं काउं असक्को अक्को लज्जंतो व निलुक्को अत्थगिरि-सिहरं । काणणेसु कंकेल्लि-पल्लवेहिं विहिओ पसत्थो सत्थरो नलेण । भणिया दमयंती देवि ! सुविऊण एत्थ देहि दिन्न-दुक्ख-मुद्दाए निद्दाए अवसरं । अलं आयंक-संकाए । अहं ते पाहरिओ त्ति खित्तं सत्थरे नलेण निय-निवसणद्धं । वंदिऊण देवं अरहंतं सरिऊण पंच-परमिट्ठि-मंतं पसुत्ता तत्थ दमयंती । निद्दायंतीए तीए नलेण चिंतियं-

जेसिं ससुरो सरणं लहंति पुरिसा न ते पुरिस-लीहं ।
दमयंतीइ पिइ-हरं ता कह वच्चामि निब्भग्गो ? ॥

કાઊણ કુલિસ-કઢિણ હિયય મુત્તુ પિય પિ દમયંતિ ।
રકો વ્વ કહિં વિ અન્નત્થ જામિ વેત્તૂણ અત્તાણ ॥
દમયતીઇ અચાઓ ન કોવિ સીલ-પ્પભાવઓ હોહી ।
સવ્વગ-રક્ખણ-કર કવય સીલ ચિય સઈણ ॥

તઓ છુરિએણ છિન્ન વસણદ્ધ । દમયતી-વત્થચલે લિહિયાઇ નિય-રુહિરેણ અક્ખરાઇ ।

વડ-રુક્ખહ દાહિણ-દિસિહિં જાઇ વિદબ્ભિહિ મગ્ગુ ।
વામ-દિસિહિ પુણ કોસલિહિ જહિં રુચ્ચઇ તહિં લગ્ગુ ॥

અહ પુણ અન્નત્થ વચ્ચિસ્સ । તઓ અસદ્દ રુયતો વ્વ નિદુય-ક્કમો ગતુ પયટ્ટો નલો । પિય પણઇણિ પસુત્ત વલિય-ક્કર પલોયંતો ગતૂણ કેત્તિય પિ ભૂમિ-ભાગ ચિંતિઉ પવત્તો । આહારત્થી પસુત્ત વાલ ણ્ય અણાહ વબ્ધો સિંધો વા જઇ ભક્ખેજ્જ તા મે કા ગઇ ? । અઓ સૂરુગ્ગમ જાવ રક્ખામિ ણ્ય । પચ્ચૂસે વચ્ચઉ ણ્સા સ-ઇચ્છાએ ત્તિ । તઓ પડિયરિત્થો પુરિસો વ્વ નિયત્તો તેહિં ચેવ પણ્હિં નલો । ભૂમિ-સુત્ત દટ્ઠૂણ દમયંતિ ચિંતિય તેણ હા! દમયતી ણ્ગ-વત્થા ણ્ગાગિણી સુવઇ સુન્નારન્ને । અહો ! નલસ્સ અતેઉર અસૂરિય-પસ્સ । મમ કમ્મ દોસેણ ઇમ અવત્થ ગયા ણ્સા કમલ લોયણા તા કિં કરેમિ ણ્યાસોઽહ ? । અણાહ પિવ પિયયમ મહિ-વીઢ-લુઢિય પિચ્છંતો વિ જ ન નિહ્લો વિલજ્જામિ તા નૂણ વજ્જ-ઘટિઓ મ્હિ । ણ્સા અરન્ને મએ મુક્કા પડિબુદ્ધા સમાણી મમ પાડિસિદ્ધીએ જીવિણ્યાવિ મુચિસ્સઇ । તા પઢ-વ્વય ણ્ય સુત્તૂણ અન્નત્થ ન ગતુ ઉચ્છહઇ મે મણ । જીવિય મરણ વા મે ઇમીએ સમ હોઉ । અહવા અવાય-સય-સકુલે અરન્ને અહમેવ દુઢ-ભાયણ હોમિ । ણ્સા પુણ વત્થ-લિહિય મમાણ્સ મુણતી ગતૂણ સ ણ્ય-ભવણે સુહેણ ચિટ્ઠિસ્સઇ ણ્વ કય-નિચ્છઓ ગમિઊણ રયણિ પિયયમા-પડિબોહ-સમણ તિરોહિઓ તુરિય પય-ક્ખેવ નલો । ઉન્નિદ્દ-કમલામોય-સુરહિ સમીરામિરામે રયણી-વિરામે દમયતીણ દિટ્ઠો સુવિણો । આરુઢોઽહ ફલ-ફુલ્લ-મણ-હરે ચૂય-પાયવે । ભક્ખિયાઇ મએ તસ્સ પેસલાઇ ફલાઇ સર્સ ત્તિ વણ-દ્ત્યિણા ઉમ્મૂલિઓ સો તો પડિઓ અહ અટ્ટ વ પક્ખિણો ખોણી-યલે । તઓ પડિબુદ્ધા દમયતી નલ અપેચ્છિઊણ જૂહ-ભ્ભટ્ઠા હરિણિ વ્વ દિસાઓ પલોયતી ચિંતિઉ પવત્તા । હા ! અચ્ચારિય પડિય, જ અરન્ને અસરણા પિણ્યા વિમુક્ક મ્હિ । અહવા પરાએ મહ વયણ-સુદ્ધિ-સલિલાણયણત્થ કત્થ વિ જલાસણ ગઓ ભવિસ્સઇ પિયયમો । અહવા નિરુવમ-રુવ-લુદ્ધાએ

कीए वि खेयरीए रमणत्थं नीओ भविस्सइ नलो। ते दुमा ते पव्वया तं चारन्नं, एक्को चेव चंद-सुंदर-मुहो न दीसइ नलो एवं अणप्प-वियप्प-पज्जाउल-मणा कय-दिसालोया नलं अपेच्छंती भीया सुविणत्थं साविउं पवत्ता। जो चूय-दुमो पुप्फ-फल-समिद्धो सो नलो राया। जं मए फलासाओ कओ तं रज्ज-सुह-माणणं। जं च सो वण-हत्थिणा उम्मूलिओ तं दिव्वेण रज्ज-ब्भंसं लहाविओ नलो। जं पुण पडिय म्हि तत्तो तं नलाओ चुक्क म्हि। तो इमिणा सुविणेण दुल्लहं मे दंसणं ति।

ता रोविउं पवत्ता दमयंती सुक्क-कंठमुच्च-सरं।
कायर-मणाण इत्थीण धीरिमा होइ नहि वसणे॥
हा नाह! किं तए ऽहं चत्ता? किं तुज्झ होमि भार-करी?।
नहि जोगिणो कयावि हु निय-कंचुलिया कुणइ भारं॥

भो वण-देवयाओ पत्थेमि तुम्हे, दंसेह मे पाण-नाहं। तरा पय-पंकएहिं पवित्तियं पहं वा। अहवा पक्क-वालुकं व फुट्टेहि धरणि! जेण तव्विवरेण पविसिऊण पायाले पावेमि निव्वुइं। एवं विलवंती बाहजल-सारणीहिं अरन्न-दुमे सिंचंती नलं विणा जले थले कत्थ वि रइं अपावंती सिचयंचले अक्खराइं दट्ठूण दमयंती वियसंत-वयणा जाएइ। नूणं पिययमेण चत्ता ऽहं देहमित्तेण न चित्तेण। कहं अन्नहा आएस-दाणेण अणुग्गहिय म्हि?। ता गुरु-वयणं व पइणो आणं कुणंतीए मे निम्मलो इह लोओ। अओ वच्चामि पिउणो घरं। जं पइणो भवणं तं पइं विणा पराभव-भवणं चेय नारीणं ति निच्छिऊण चलिया वड-दुमस्स दाहिण-दिसा-मग्गेण। नलं व पासट्ठियं पिच्छंती नलवखराणि। तीए विमल-सील-प्पभावेण पहवंति कया नोवद्दवा।

तहा हि

कोव-वस-सज्जिय-नखो वि कुडिल-दाढा-कडप्प-दुप्पिच्छो।
पंचाणणो न सक्को समीव-देसं पि अक्कमिउं॥
मय-गंध-लुद्ध-रोलंब-टोल-बहिरिय-समग्ग-दिस-चक्कं।
तद्धुविय करं कुद्धं पि करि-कुलं दूरमोसरइ॥
धूम-ज्झामलिय-दिसो महंत-जालोलिहिय-गयणग्गो।
पासमपत्तो विज्झाइ वण-दवो अकय-संतावो।
विप्फारिय-फार-फणा-फुक्कार-विसुक्क-विस-कणुक्करा।
पसरंत-रोस-विवसा वि विसहरा पहरिउं न खमा॥

दिट्ठि-प्पयाण-मत्तेण पडिहयाणप्प-दप्प-माहप्पा ।
रक्खस-भूय-प्पमुहा परमुहा जंति दूरेण ॥

अह पह-परिस्सम-सलिल-घोय-गत्ताए कट्ठयाइ-विरइ-पाय-तल-झरत-रुहिराए धूलि-धूसर-सरीर-च्छवीए तीए दिट्ठो महंतो सत्थो । चिंतिय च—अहो ! अरन्न-नित्यरण-कारण दिट्ठो मए पुन्नोदएण पसत्थो सत्थो । सत्थी-हूआ किंचि जाव ताव सव्वओ विविहाउह-भयकरेहिं तक्करेहिं रुद्धो सत्थो । सतत्था तत्थ लोया । तीए भणिया मा वीहेह त्ति दक्खिया तक्करा—अरे दुरायारा ! मए रक्खिज्जत मा लूडेह सत्थ, अन्नह। पाविस्सह अणत्थं । तहवि न विरमंति चोरा । तओ तीए सील-प्पभाव-दुस्सह विसुक्का हुंकारा । तेहिं घणु-गुण-टंकारेहिं वायस व्व पणट्ठा चोरा । सत्थ-लोएण भणिय—अम्ह पुन्नाओ ठिया कावि देवया एसा । जीए चोरेहिंतो रक्खिओ सत्थो । सत्थ-वाहो जणणिं व त पणमिऊण पुच्छए—देवि ! काडसि तुम ?, किं वा अरन्ने परिब्भमसि ? । कहिओ तीए रुयंतीए तस्स वयवस्सेव सव्वो निय-वुत्तंतो । तेण वुत्त महा राय-नलस्स पत्ति त्ति मे पूयणिज्जासि । तुमए तक्करेहिंतो रक्खंतीए उवयार-क्किणिओऽह । ता पवित्तेहि ममावास ति भणिऊण दमयंती नीया नीयावास । त देवय व आराहए सत्थ-वाहो । एत्थंतरे गरुय-गज्जि-भरिय-चभड-भडो आखडल-कोयंड-दंडो सिहंडि-मंडलावद्ध-तडवो घण-पडल-पडच्छन्न-नह-मंडवो निरंतरासार-सीयलो सलिल-प्पवाह-मंडिय-मही-यलो पयट्टो पाउसो । जाया ति-रत्त निरंतरा वुट्ठी । सुह ठिया तत्थ दमयंती । विरयाए वुट्ठीए सुत्तूण सत्थ पत्थिया एसा । पिच्छए पिंग-केस गिरिं व दावानल-पलित्त जलय व काल-काय कयंत व कय-दुइय-रूव कत्तिया-कराल-कर घण व विज्जु-च्छडाडोव-भीसण रक्खस । भणिय अणेण रात्त-रत्त-छुरियस्स मे भक्खमुवलद्धिय ता तुम भक्खिस्स । तीए भणिय—भद्द ! जायस्स जंतुणो धुवो मच्चू । अकयत्थस्स मच्चु-भय । अह पुण मूलाओ देव-गुरु-भत्तीए कयत्था । नत्थि मे मच्चु-भय । किं च—

विविह-दुह-दुमिआह मरण पत्थेमि दुक्ख-मोक्ख-कए ।
नल-विरहानल-दड्ढ च म तुम खाहिसि सुहेण ॥ आत्मा
ता भक्ख किं विलंबसि ? एस मए तुज्झ अप्पिओ अप्पा ।
मरण विणा दुहाण जलजली जायए कत्तो ? ॥

तओ धीरयाए तुट्ठो रक्खसो । भणिय तेण—भद्दे ! तुट्ठो म्हि । किं ते पिय करेमि ? । तीए वुत्त—जइ तुट्ठो सि ता कहेसु कया मे पइ-समागमो होहि

त्ति । विभंग-बलेण नाऊण अक्खियं रक्खसेण । पवास-दिवसाओ आरब्भ संपुन्ने वारसे वरिसे पिउ-भवण-ट्ठियाए सयमेव मिलिस्सइ ते नलो । पुणोवि तेण वुत्तं किं इमिणा मग्ग-खेएण ?, जइ भणसि ता निमेस-मित्तेण तुमं ताय-मंदिरं पराणेमि । तीए वुत्तं कयत्थाऽहं नल-संगम-कहणेण । नाहं पर-पुरिसेण समं वच्चामि । वच्च तुमं सट्ठाणे । पहा-पुंज-भासुरं सुर-सरीरं दंसिऊण तिरोहिओ रक्खसो । वारस-वरिसियं पइणो पवासं मुणिऊण गहिया दमयंतीए नियमा । रत्त-वत्थाइं तंबूलं भूसणाइं विलेवणं विगईओ न गिण्हइ, न जाव मिलेइ नलो । तओ तिव्व-तव-चरण-परा पारणए बीय-रहिय-फल-विहिय-पाण-वित्ती चित्त-ट्ठियं संतिनाह-पडिमं झायंती दमयंती गंतूणं गिरि-गुहाए ठिया । सत्थ-वाहो सत्थ-मज्झे तं अ-दट्ठूण संभंत-चित्तो गवेसंतो आगओ गिरि-गुहं । झाण-समत्तीए संभासिओ सो तीए । ताण संलावं सोऊण संपत्ता तत्थ के वि तावसा । ठिया हरिणि व्व निच्चल-कन्ना । इत्थंतरे थूल-धाराहिं वरिसिउं पयट्टो मेहो । सर-घोरणीहिं व धाराहिं ताडिज्जंतेहिं तावसेहिं जंपियं संपयं पच्च-प्पवंच-वंचणत्थं कत्थ वच्चामो ?। संजाय-दयाए दमयंतीए भणियं भद्द ! मा बीहेह । काऊण तेसिं चउद्दिसि कुंडयं कया सील-सावणा- जइ मे सीलं अखंडियं ता कुंडयाओ बाहिं वरिसेउ मेहो । तओ छत्त-च्छन्न व्व कुंडए न निवडियं सलीलं । अन्नत्थ पत्थरावि पलाविया पडंत-पय-पूरेण । तं दट्ठूण विम्हिय-मणेहिं जंपियं अणेहिं । अहो ! न माणुसीए एरिसं रूवं । नवा एरिसी सती । ता नूणं का वि देवया एसा । सत्थवाहेण वुत्तं किं तुमं झाएसि ?। किं वा निब्भया चिट्ठसि ?। तीए वुत्तं अहं अरहंतं देवं झाएमि । तप्पभावओ नत्थि मे भयं । देव-गुरु-धम्म-सरूवं सवित्थरं कहिऊण कराविओ जिण-धम्म-पडिवत्तिं सत्थ-वाहो । तावसा वि संपत्त-खीर-पाणिक्क-जियं व नियधम्मं निंदंता पवन्ना जिण-धम्मं । तत्थ सत्थ-वाहेण करावियं पुरं । तं च पंचसयाइं तावसाणं इत्थ पडिबुद्धाइं ति 'तावसपुरं' ति पसिद्धं । तत्थ निम्मावियं संतिनाह-पडिमा-मणहरं जिण-हरं । सव्वे वि जिण-धम्म-परा कालं वोलंति । अन्नया निसीहे सेल-सिहरे उग्गमंत-रवि-पहा-पूर व्व उज्जोओ दिट्ठो दमयंतीए । दिट्ठा य उप्पयंत-निवयंता देवा । तेसिं जय-जयारावेण जग्गिया जणा । तेहिं समं समारूढा दमयंती पव्वयं । तत्थ सिंहकेसरि-साहुणो कया केवलुप्पत्ति-महिमा अमरेहिं । वंदिऊण तं मुणिं पुरो निसण्णा सव्वे । इओ य तस्स केवलिणो गुरू जसभद्दो नाम तत्थागओ । सो वि केवलिणं नमिऊण निसन्नो ।

कया केवलिणा असार-संसार-सरूव-परूवण-परा धम्म-देसणा । एत्थंतरे तत्थागओ गयणमुज्जोयतो देवो । केवलिणं नमिऊण भणिया तेण दमयंती—भद्दे ! इहेव तवोवणे कुल-वइणी सीसो तिव्व-तव-चरण-तप्परो कप्परो नाम अहेसि । पच्चग्गि-साहगो वि नाहिनंदिओ तावसेहिं । तओ तेसु पसरत रोसो पत्थिओ अन्नत्थ । नीरए तिमिर-निरुद्धाए निसाए वच्चतो निवडिओ गिरि-कंदरे । गिरि-दुग्ग लग्गा भग्गा मे दंता । दुट्ठ-भुग्ग-पीडा पर वसो तत्थेव पडिओ । ठिओ सत्त रत्तं । तावसेहिं दुस्सुविणस्सेव तस्स वत्ताऽवि न कया, किं पुण पडियारो ? । विसेसओ सुयगे व गेहाओ निग्गए तवोवणाओ तम्मि तावसाण सुहं सजाय । सोवि तावसेसु विसेसदुस्सत-रोसो मरिऊण तत्थेव तावसारन्ने समुप्पन्नो पन्नगो । तथाऽऽ कय-फण-कडप्पो पहाविओ अहं तुह डसणत्थं । तुमए वि म दट्ठूण पडिओ परमिट्ठि-मंतो । तेण मे कन्न-गोयर गएण रुद्धा गई । पुणो वि पविट्ठो बिलं । अन्नया तए तावसाण कहिज्जंत धम्मं सुणेमि ।

जो कोह-माण-माया लोहाणुगओ करेइ पाणि-वहं ।
सो पर-भवमि पावइ जीवो तिक्खाइ दुक्खाइं ॥

तओ चिंतियं मए—हा ! कह भविस्सं ?, जो जीव-वहेण चेव जीवामि । इमे य मए तावसा कहिंचि दिट्ठ-पुव्व त्ति ऊहापोह कुणंतस्स मे जाय जाइ-सरणं । सवेग-पुव्वं पुव्व-दुक्कडाइं गरहंतेण कयं मए अप्पाहणं । मरिऊण सोऽहं सोहम्मे समुप्पन्नो कुसुमप्पहो नाम देवो । तुह धम्म-वयण सवणाओ समुल्लद्ध सुय-तणं ति उवगारिणिं तुमं दट्ठुमागओऽहं । ता धम्म-पुत्तो अहं ते । भणियं च तेण तावसा—तुमए मह पुव्व-कोवाचरणं । पालेह पुव्व पडिवन्न सावय-व्वयं । तं च सप्प-कलेवरं गिरि-कंदराओ कड्ढिऊण ओलविय पायवे । भणियं च—जो कोइ कोवं करेज्ज सो कप्परो व्व सप्पो पर-भवे हवेज्ज त्ति । तओ सविग्ग-चित्तेण कुलवइणा भणिओ केवली—भयव ! देहि मे दिक्खं । केवलिणा वुत्तं—एस जस मह-गुरू दिक्खिस्सइ तुमं । पुणो वि जंपियं कुलवइणा—कह तए पडिवन्ना दिक्खा ? । केवलिणा कहियं—कोसलाए नयरीए कूवरस्स नंदणो अहं । भग्गा-नयरी सामिणा केसरिणा दिन्ना मे वसुमई नाम निय धूया । नंदणपाएसेण गतूण परिणीया सा मए । तीए सह नियत्तंतेण दिट्ठो मग्गे समोसरिओ एस आयरिओ । वंदिओ परम-भत्तीए सुया सवणामय सारणी तस्स देसणा । पुच्छिओ य— भयव ! कित्तियं मे जीवियं ? । दिन्नोवओगेण वागरियं गुरुणा जच्छ ! पंचेव दिवसाइं । तओ मए मरणमासन्नं मुणिऊण

भणियं भयवं ! थेव-जीविओऽहं किं करेमि संपयं ? । संपत्तमणुकंपेण गुरुणा वुत्तं वच्छ ! मा गच्छ खेयं । पडिवज्ज पव्वज्जं । जओ एग-दिवसं पि एसा सग्गापवग्ग-कारणं । तओऽहं पवन्नो दिक्खं । गुरु-नियोगेण आगओ एत्थ । सुक्कज्झाणानलेण दड्ढ-कम्मिंधणो पत्तो केवलं । एवं कहिऊण कय-जोग-निरोहो खविय-भवोवग्गाहि-कम्मो सिंहकेसरी गओ मोक्खं । कओ केवलि-सरीरस्स सुरेहिं सक्कारो । पडिवन्ना कुल-वइणा जसभद्द-सूरि-पासे पव्वज्जा । दमयंतीए भणिओ सूरी समप्पि देहि दिक्खं । सूरिणा भणियं भद्दे ! भुत्तव्वा तए नलेण सह भोगा । अओ नारिहसि तुमं दिक्खं । पहाए पव्वयाओ उत्तरिऊण सूरी गओ तावसपुरं । एवं धरमन्तपसूरा मलिण-गत्ता सत्त-संवच्छराइं ठिया गिरिगुहाए दमयंती । अन्नया आयन्निय तीए जहा दमयंति ! दिट्ठो मए अनुग-प्पएसे तुह पइ त्ति पहिय-वयणं । तओ समुप्पन्नपरिओसा निग्गया गुहाओ सा । पहाविया वयणाणुसारेण । गया दूरं । पडिया अरन्ने । नलं अपिच्छंती रोविउं पवत्ता । हा ! किं करेमि ? कत्थ वा जामि ? त्ति विलवंती तं चेव गिरि-गुहं गंतुमारद्धा । दिट्ठा पसारिय-मुहीए भक्खिस्ससामित्ति भणंतीए रक्खसीए । तीए वि न सक्किया सील-प्पभावओ भक्खिउं । सुविण-दिट्ठ व्व तिरोहिया रक्खसी । अग्गओ गच्छंतीए तीए दिट्ठा निज्जला नई । पिवास-पिडियाए पण्हि-पहारेण सील-प्पभावओ उप्पाइयं तत्थ पाणियं । पाऊण तं पत्थिया पुरओ । परिस्संता वीसंती नग्गोह-तरु-तले । दिट्ठा सत्थ-पुरिसेहिं । भणिया य भद्दे ! का तुमं देवि व्व दीससि ? । तीए वुत्तं माणुसी अहं सत्थ-परिब्भट्ठा डरन्ने संचरामि । दंसेहि मे तावसपुर-मग्गं । तेहिं वुत्तं अम्हे पाणियाणयणत्थं इत्थागया । अत्थ-गिरि-मत्थय-त्थे अक्क न सक्केमो ते मग्गं दंसिउं । जइ पुण अम्हेहिं सह आगच्छसि ता सत्थेण समं तुमं किं पि पट्टणं पराणेमो । गया सा तेहिं सह सत्थे । तत्थ दट्ठूण धणदेव-सत्थ-वाहेण पुच्छिया कासि तुमं ? । तीए वुत्तं वणिय-पुत्ती अहं पिइ-हरं पत्थिया अरन्ने पसुत्ता परिचत्ता भत्तुणा । बंधवेहिं व तुह पुरिसेहिं सहागया । सत्थ-वाहेण वुत्तं अहं अचलपुरं गच्छिस्सं ता तुमं पि आगच्छ वच्छे ! । पुप्फं व पयत्तेण नइस्सं तुमं । तओ आरोविया पहाण-वाहणं सा । पत्थिओ सत्थ-वाहो । आवासिओ वियसिय-दुम-कुसुम-समुल्लसिय-पराग-पुंजे गिरि-निकुंजे । निसाए सत्थिएण पढिज्जंतो पंच-नमोक्कारो सुओ दमयंतीए । तीए वुत्तो सत्थवाहो जो नमुक्कारं पढइ सो सावओ साहुगिओ मे, तं दट्ठुमिच्छामि ।

सो वि जणउ व्व वच्छलो त वेत्तूण तत्थेव गओ । दिट्ठो सावओ पडलिहिय तमाल-दल-नील जिण विंव वदतो । दमयतीए वि वदिय विंव । कय सावय वदणाए पुच्छिओ—भो ! कस्स तित्थयरस्स विवमेय ? तेण वुत्त—सुण, धरणी-रमणी-मणी-कचीए कचीए नयरीए वत्थव्वो वाणिओऽह । तत्थ अन्नया नाण-जुत्तो धम्मजुत्तो नाम समागओ साहू । वदिऊण पुच्छिओ सो मए कया मे निव्वुई ? । तेण वुत्त—देव लोयाओ चूओ मिहिलापुरीए पसन्नचदो राया होऊण एगुणवीस तित्थयरस्स मल्लिनाहस्स पासे पडिवन्न सजमो सिज्झि-हिसि । तप्पभिइ सतुपन्ना मे मल्लीनाहे भत्ती । पुज्जेमि पडिलिहियमेय मल्लिनाहस्स विव । तेण वि पुच्छियाए दमयतीए कहिओ नियचुत्ततो । तेण वुत्त—जणओ व ते एस सत्थवाहो अह च भाया ता न कायव्वो तए खेओ । पहाए पत्तो सत्थवाहो अचलपुर । तत्थ मुत्तूण दमयतिं गओ अन्नत्थ । एसा तिसिया पविट्ठा नगर-वावीए । जल-देवय व्व दिट्ठा इत्थीहिं ।

तीए य वाम-चलणो गहिओ गोहाइ सलिल तीरमि ।
नियजाइत्तगम-कए दुक्खे दुक्खु वुव एइ ॥

तीए पढिओ नमोक्कारो । तप्पभावओ मुक्को पाओ गोहाए । सा पयं पाऊण निग्गया वावीओ । निसन्ना विसन्नमणा वावीतडे । तत्थत्थि रिउ-पन्नगसुपन्नो रिउपन्नो राया । तस्स चदुज्जल-जसा चदजसा देवी । तीए दासीहिं दिट्ठा दमयती । अचत-सुदरि त्ति विम्हियाहिं ताहिं कहिया देवीए । तीए वि आणाविया अप्पणो पासे । दट्ठूण दमयतिं, अहो ! महुरिमा रूवस्स त्ति भणतीए आलिंगिया गाढ । दमयती वि निवडिया चलणेसु देवीए । भणिया य—भद्दे ! कासि तुम ? । वणिय-पुत्ती भत्तुणा अह अरन्ने चत्त त्ति कहिय तीए । देवीए वुत्त—पुत्ति व्व चदवई निचिता चिट्ठ मह घरे । देवी वि पुर-परि-सरे पइदिण दीणाणाहाईण दवावए दाण । अन्नया दमयतीए भणिया देवी—जइ पुण मे भत्ता भोयणत्थ इत्थागच्छेज्ज ता अह देमि दाण-सालाए दाण । निउत्ता सा देवीए । दइय दट्ठु मणा देइ दाण । पुच्छए अत्थि जण किमेरिस-रूवो पुरिसो दिट्ठो तुम्हेहिं ति । अन्न दिणे दाण साला ठिया पिच्छए तलारेहिं निज्जत वद्ध चोर । पुच्छए सा तलारे—किमिमिणा विणासिय ? ति । तेहिं कहिय चदवईए रयण करडिया हरिया अणेण, ता हणिज्जइ एसो । चोरो वि दत्त-गहियगुली नमिऊण दमयति भणइ—देवि ! मिल्लावेहि म तुह सरणमा-गओऽह । दयावतीए दमयतीए कया सील सावणा । सील-प्पभावेण तुट्ठा

तक्करस्स बंधा । विरलीहूआ तलारा । इमं वुत्तंतं सोऊण समागओ तत्थ राया भणइ दमयंतिं वच्छे ! किमेयमजुत्तं कयं तुमए ?। नहि तक्करो रक्खिउं जुज्जइ । जओ रायधम्मो इमो, जं दुट्ठ-निग्गहो सिट्ठ-पालणं च । जइ पुण इमं न कीरइ ता सव्वत्थ अव्ववत्थाए मच्छ-संतिओ नाओ पयट्टइ । दमयंतीए विन्नत्तं देव ! दया-पर-वस-मणाए मए एवं कयं ता खमियव्वो मे इमो अवराहो । जओ दुट्ठ-रोगो व्व इमस्स पीडा संकंता मे मणे । तओ मुक्को तक्करो रन्ना । सो वि तुमं मे माय त्ति जंपंतो पइदिणं पणमेइ दमयंतिं । अन्नया पुच्छिओ सो तीए को तुमं ?, कत्तो वा आगओऽसि ?। तेण कहियं- अहं तावसपुर-वासिणो वसंत-सत्थ-वाहस्स पिंगलो नाम दासो । जूयाइ-वसणास-त्तेण मए वसंत-सत्थ-वाहस्स चेव भवणे खत्तं खणिऊण अवहरियं सार-दव्वं ।

धि धि तं स-हत्थे पाण-भएणं पहे पलायंतो ।
चोरेहिं लुंटिओ किविणं व कुसलं कुसीलाण ॥
इह आगंतूण मए पारद्धो सेविउं इमो राया ।
दट्ठुं चंदवईए आहरण-करंडियं कहवि ॥
चलियं मह चित्तेणं तग्गहण-मणोरहो समुप्पन्नो ।
पाएण कुपुरिसाणं न सहावो अन्नहा होइ ॥
तं घित्तुं निक्खंतो पावरिय-तणू पडेण विउलेण ।
चोरो त्ति लक्खिओऽहं इंगिय-कुसलेण नरवइणा ॥

रायाएसेण बद्धो तलारेहिं अहं । वहत्थं निज्जंतेण मए दिट्ठो तुमं । पच्च-ब्भिजाणिऊण पवन्नोऽसि सरणं । मोइओ म्हि तुमए । किंच तावसपुराओ निग्गयीए तुमए मुक्क-भोयणो वसंत-सत्थ-वाहो ठिओ सत्त-रत्तं । जसभद्द-सूरिणा सेस-जणेण य बुज्झविओ मुत्तो अट्ठम-दिणे । कयाइ पहाण-पाहुडं घित्तूण गओ सत्थ-वाहो कूवरं दट्ठुं । तेणावि तुट्ठेण दिन्नं इमस्स छत्तादि-लंछियं तावसपुर-पहुत्तणं । सो वि तूर-रवाऊरिय-दियंतरो आगओ तावस-पुरं । पालए तत्थ रज्जं । दमयंतीए य पाव-पव्वय-वज्जं पवज्जं गहाविओ पिंगलो ।

अन्नया आयन्नियं भीमेण । जहा जूए जिणिऊण नलं अलंकरियं कूवरेण रज्जं । दमयंतिं घित्तूण पविट्ठो नलो महाडविं । न जाणिज्जइ कत्थ वि किं जीवइ ? मओ वा ?। तं सोऊण घोरंसु-सलिल-सिंचंत-थण-भरा परुन्ना पुप्फ-दंती । पेसिओ भीमेण तेसिं गवेसणत्थं । पहु-कज्ज-करण-पडुओ हरिमित्तो

नाम वड्डओ । कमेण पत्तो अचलपुरे रिउपन्नस्स रन्नो पास । पुच्छिओ चद्-जसा-देवीए कुसल मम वहिणीए पुप्फदंतीए ? । वड्डएण वुत्त—निच्च पि कुसल देवीए । किंतु नल-दमयती-रज्ज-भस-सवणाओ सजाओ देवीए महतो चित्त-सतावो । चद्जसाए वुत्त—किं भणिसि ? त्ति । वड्डएण कहिओ मूलाओ नल-जूय वुत्तंतो । तओ चद्जस रुयति दट्ठु परुत्तो राय लोओ । सव्व सोय-निब्भर पिच्छिऊण छुहा-पीडिओ वड्डओ गओ दाण-साल । निविट्ठो तत्थ भोयणत्थ । दाणाहिगारिणि दमयति उवलक्खिऊण समुप्पन्न-परिओसो पणओ सो । देवि ! गिम्हे वीरुहाए व्व का एसा ते अपमत्था अवत्था ? दिट्ठिया दिट्ठासि जीवती । सपय कुसल सन्देसि । एव जपिऊण वीसरिय-छुहा-दुक्खो गओ चंद्जसा-समीव । भणियमणेण वड्डाविज्जसि, अत्थि ते दाणसालाए दमयती । त सोऊण आगया तत्थ चद्जसा । तीए आलिंगिया गाढ दमयती । भणिय च—धिद्धी म जीए इयर-जण-विलक्खणेहिं सामुद्दिय-लक्खणेहि अक्खियावि नोवलक्खिया तुम । वच्छे ! वच्छलावि अह अत्ताण गोविऊण किं वचिया तुमए ? । का वा ते लज्जा ममतिए ? । कहेहि किं तुमए मुक्को-नलो ? नलेण वा मुक्कासि ? । नूण नलेण मुक्का तुम । तुम पि जइ वसण वडिय पइ परिचयसि ता धुव रवी अवर-दिसाए उग्गमेज्जा । हा नल ! न लज्जसे गुण-सचय चयतो एय ? किं ते कुलोचियमिण ? । गिण्हामि ते दुक्ख । किज्जामि उयारण । खमेसु मे अवराइ ज नोवलक्खियासि । कत्थ वा फुरिय-कति-निलओ ते भाल-तिलओ । तओ निय-निट्ठीवणेण चद्जसाए परामुट्ठ भाल-वट्ट दमयतीए ।

अक्को व्व मेह-मुक्को सुवन्न-पिंडो व्व अनल-उत्तिन्नो ।
दमयतीए भाले तिलओ तो फुरिउमारद्धो ॥
अह देवयाइ पडिम व्व ण्हाविया निय करेहि देवीए ।
पवरसुयाइ परिहाविऊण नीया निव-समीवे ॥
चद्जसा दमयती य दोवि रन्नो सहाइ उवविट्ठा ।
तंमि समयमि सूरो सुवण-पईवो गओ अत्थ ॥
तिमिरेण कज्जलेण व भायण गयण-मडल भरिय ।
तहवि न राय-सहाए वियभिओ तिमिर-लेसो वि ॥
तो रन्ना वागरिय अत्थमिओ नणु रवी न इह दीवो ।
अत्थि न वा जलणो ता किमेस एव विहुज्जोओ ? ॥

तओ देवीए दंसिओ सहजो पहा-पुंज-निलओ दमयंतीए भाल-तिलओ। कोउगेण रन्ना नियं-करेण पिहिओ। तओ गिरि-गुहं व तिमिर-निब्भरा जाया राय-सहा। ओसारिऊण पाणिं पुच्छिया रन्ना रज्ज-भंसाइ-वत्तं। ओणय-मुहीए रुयंतीए तीए कहिया सव्वावि सा। रन्नावि नियं-उत्तरिज्जेण नयणाइं परामुसंतेण भणियं पुत्ति! मा रुयसु। सुरासुरेसु वि पहवइ विही। एत्थंतरे तरणि-कर-णि[कर]तेय-प्पसरेण अमरेण परिसाए आगंतूण कयंजलिणा भणिया दमयंती अहं तुहाएसेण पिंगलो चोरो चारित्तं घित्तूण विहरंतो गओ तावसपुरं। तत्थ मसाणे ठिओ पडिमाए। चियानलेण डज्झंतो धम्म-ज्झाण-परो परमेट्ठि-मंतं सुमरंतो पुव्व-पावाइं गरहंतो गओ पंचत्तं। संजाओ पहा-पसर-भासुरो सुरो। अवहिणा सुणिय-पुव्व-भवो जीविय-रक्खणेण पव्वज्जा-पडिवज्जावणेण उवगारिणिं तुमं दट्ठुमागओ। ता चिरं नंद तुमं ति। तओ सत्त कणय-कोडीओ वरिसिऊण तिरोहिओ देवो। एवं देवेण दंसियं सुकय-फलं पच्चक्खं पिक्खंतो पवन्नो रिउवन्नो जिणधम्मे। समए विन्नत्तो वहुएण एसो देव! विसज्जेह दमयंतिं पिइ-हरं। चंदजसाए वि वुत्तं एवं होउ त्ति। तओ रिउवन्नेण रन्ना विसज्जिया चउरंग-बल-कलिया चलिया दमयंती। तं आगच्छंतिं सोऊण सिणेह-तंतु-संदाणिओ निग्गओ पुप्फदंतीए समं संमुहो भीम-भूवई। जणणि-जणए दट्ठूण तुट्ठ-चित्ता सुत्तूण वाहणं निवडिया पाएसु तेसिं दमयंती।

ताण धणुक्कंठाणं चिराओ मिलियाण नयण-नीरेण।
निवडंतेण समंता महीयले कद्दमं जायं॥
जउणा व जण्हु-कन्नं जणणिं आलिंगिऊण दमयंती।
लग्गूण जणणि-कंठे विसुक्क-कंठे चिरं रुयइ॥
तो वयण-पंकयाइं जलेण पक्खालिऊण विमलेण।
अखिलं पि सुक्ख-दुक्खं परोप्परं जंपियं तेहिं॥
अह भणइ पुप्फदंती अंकं आरोविऊण दमयंतिं।
दिट्ठासि जं जियंती तं सुकयं जग्गए अम्ह॥
अम्ह घरे अच्छंती सुहेण पिच्छिहिसि नियं-पइं वच्छे!।
चिरकालाउ वि पावइ भद्दाइं जणो हि जीवंतो॥

तुट्ठेण रन्ना दिन्नाइं बहुयस्स गाम-पंच-सयाइं। नगरे गंतूण दमयंती आगय त्ति सत्त दिणाणि कया विसेसओ देव-गुरु-पूया। अट्ठम-दिणे भणिया दमयंती तहा करिस्सं जहा सिग्घं ते नल-संगमो भविस्सइ त्ति।

तया य दमयंतिं सुत्तूण रन्ने परिब्भमंतेण नलेण दिट्ठो वण-निसुजाओ सजाओ धूमो । जो भमर-माला-सामलो उड्ढ वड्ढंतो गिरि व्व अच्छिन्न-पक्खो अंतरिक्खे रिक्खंतो लक्खिज्जइ । निमेस-मित्तेण जो फुरंत-जाला-करालो जलहरो व्व महीयलुच्छलिय-विज्जु-पुंज-पिंजरो नज्जइ । तओ पसरिय-डज्झंत-वंस-तडयडारवो विविह-सावयक्कंद-भेरवो कय-दुमोवद्दवो पलित्तो दवो । तत्थ इक्खागु-कुल-कमल-मत्तंड-मंडल नल ! रक्ख मम ति सद्दो सुओ नलेण । निक्कारण-करुणा-पहाणत्तणेण सद्दाणुसारओ वच्चंतेण दिट्ठो 'रक्ख रक्ख' त्ति भणंतो वणब्भंतरे भुयगमो । कह मे नाम कुल वा वियाणइ इमो ? कह वा सप्पस्स माणुसी भास ? त्ति, विम्हिय-चित्त-चित्तेण तस्स कड्ढणत्थं खित्त-मुत्तरिज्ज । त च भूविलग्ग वेढिय निय-भोगेण भोगिणा । रज्जु व्व कूवाउ कड्ढिऊण वण-दवाविसए पएसे पन्नग मुत्तुकामो तेण डक्को करे नलो । त भूयग भूयले खिविऊण भणिय नलेण—साहु कय कयन्नुणा तुमए ज ममोवगारिणो एवमुवगरिय । सच्च खु एय जो खीर पाएइ सो वि डसिज्जइ तुइ जाइए । एवमुल्लवंतस्स नलस्स विसप्पतेण सप्प-विसेण सजीव चाव व जाय खुज्ज सरीर । पिसाओ व्व कविल-केसो करहो व्व लंबोट्ठो रक्खो व्व सुदुम पाणिपाओ गणवइ व्व लंबोयरो सप्पन्नो नलो । बीभच्छ-सव्वंगत्त अत्ताण पिच्छिऊण चिंतिय नलेण—अहो ! इमिणा रूवेण मुहा मे जीविय, ता परलोओवयारिणिं पव्वज्ज पव्वज्जामि । एव चिंता-पवन्नस्स नलस्स पन्नगो सप्पत्तो पसरंत पहामंडलो लसंत-मणि-कुंडलो सुरो । भणिय अणेण—परिचय विसाय, तुह पिया अह निसट्ठो । तया तुह रज्ज दाऊण पडिवन्न-पव्वज्जो मरिऊण समुप्पन्नो वंभलोए देवो । अवहिनाणेण मुणिया मए इमा ते अवत्था । अओ मए मायाए भूयग-रूव काऊण खय-खार-क्खेवो व्व दुद्दसा-पडियस्स ते सरीरे विरइय विरूवत्तण, त च कडु-ओसह-पाण व उवगारग ति चिंतियव्व तए । जओ किंकरीकया तुमए सव्वे वि रायाणो ते विरूवत्तणेण अणुचलक्खिज्ज तुम नोवद्दविस्संति । पव्वज्जा-मणोरह पि सपय मा करेसु, अज्ज वि मुत्तव्वा तित्तिया तुमए मही । अह चेव चारित्त-पडिवत्ति-समय ते करिस्स, तहा गिण्हेसु विल्लमेय रयण करडय च धरेसु जत्तेण । जया य सरूवमप्पणो इच्छसि तया फोडेज्ज विल्ल पेच्छिहिसि तस्स मज्झे देवदूसाइ, उघाडिज्ज रयण-करडय तत्थ पलोइहिसि हार-प्पमुहाहरणाइ । तेहि देवदूसेहिं आहरणेहिं य परिहिएहि पाविहिसि तक्खणेण निय-रूव । नलेण पुच्छिओ देवो दमयंतीए वुत्तत । सई-

त्तण-पहाणो कहिओ तेण सव्वो । भणिओ देवेण नलो- किमेवं अरण्णे परिव्वममसि ? पराणेमि तुमं तत्थ, जत्थ गंतुमिच्छसि । नलेण वुत्तं सुंसुमारपुरे पराणेसु मं । तओ तहा काऊण देवो गओ सुरलोयं । नलो वि तन्नगरुज्जाण-भूसणे जिण-भवणे पणमिऊण नमिनाहं पत्तो सुंसुमार-पुर-दुवारं । तत्थ उम्मूलियालाणक्खंभो पवण-फरिसे वि धूणियासणो उवरि संचरंते सकुंते वि करेण कड्ढंतो भंजंतो तरुवणं विपरिओ मत्त-हत्थी । तत्थ दहिवन्नेण रन्ना पायारमारुहिऊण भणियं जो एयं मत्त-कुंजरं वसीकरेइ तस्स जं मग्गियं संपयच्छामि । नलखुज्जेण वुत्तं कत्थ सो मत्त-मयगलो जेण अहं वसीकरेमि । एवं भणंतस्स खुज्जस्स घणो व्व गज्जंतो तं पएसमागओ गओ । जवेण तं पइ पहाविओ खुज्जो । करि-करायाय-वंचण-कुसलेण अग्गओ पच्छओ पासओ य संचरंतेण तेण नीओ परिस्समं करी । गरुडो व्व उप्पइऊण आरूढो तस्स खंधे । पुव्वासणे ठाऊण कलावे विविऊण चलणे आहओ कुंभत्थले चवेडाए । कर-कलियंकुसेण वाहीओ करी खुज्जेण । उग्घुट्ठो जयजयारवो जणेण । दिन्नं रन्ना सुवण्ण-सिंखलं । वसं नेऊण नीओ नलेण आलाण-क्खंभं वारणो । तओ उत्तरिऊण अकय-पणामो दहिवन्नस्स रन्नो आसन्ने निसन्नो नलो । रन्ना भणिओ भो खुज्ज ! अत्थि हत्थि-सिक्खा-वियक्खणं किमन्नं पि विन्नाणं ते ? । खुज्जेण भणियं किमन्नं कहेमि, जइ सूरियपागं रसवइं दट्ठुमिच्छसि, ता करेमि । तओ रन्ना गंतूण गेहं खुज्जस्स समप्पियं मुग्ग-तंदूल-साग-वेसवार-प्पमुहं । सूरातवे थालीओ मुत्तूण सूरविज्जं सरंतेण खुज्जेण कया दिव्वा रसवई । कप्प-रुक्ख-दिन्नं पिव मणुन्नं तं रसवइं भुत्तो सपरिवारो राया । जंपियं रन्ना अहो ! रसवईए पाग-पगरिसो, अहो ! रस-भहुरिमा, अहो ! विसेस-पेसलया, अहो ! सव्विदि-उवयारित्तणं । एरिसं रसवई नलो चेव जाणइ तओ नलं सेवंतस्स मे परिचिया चिरं एसा।ता किं तुमं नलो सि खुज्ज !?, नवा विरूवो एरिसो नलो, कहं वा जोयण-सय-दुगंतरियस्स तस्सागमो ? कत्तो वा अरहद्दुसामिणो तस्स एगागित्तणं ? । तओ तुट्ठेण रन्ना दिन्नाइं खुज्जस्स वत्थालंकरणाइं टंक-लक्खं गामाणं च पंचसयाइं । से सव्वंपि गहियं खुज्जेण । न गहियाइं गामाण पंचसयाइं । रन्ना वुत्तो खुज्जो किमन्नं पि किंचि ते दिज्जउ ? । खुज्जेण जंपियं जइ एवं पारद्धिं मज्जं च नियरज्जेसु निवारेसु । रन्नावि तव्वयण-बहुमाणओ तहेव कयं । अन्नया रन्ना पुच्छिओ खुज्जो को तुमं ? कत्तो वा आगओ ? खुज्जेण जंपियं कोसलाए नलरायस्स सूय-

चारो हुडिओ नामाइ। तस्स पासे सिक्खिआओ कलाओ। नलो कूवरेण वधुणा जिणिओ रज्ज, दमयंति घित्तूण पवन्नो अरन्न। विवन्नो तत्थेव नलो। तओ अइ आगओ तुह समीव, न उण अंगुणन्नुणो कवड-कूवस्स कूवरस्स पासे ठिओ।

तो दहिवन्न-नरिंदो सोऊण नलस्स मरण-वुत्तंत।
त सोय सपत्तो पारिज्जइ जो न कहिउ पि॥
दमयती पिउ पासे दहिवन्न-निवेण अन्नया दूओ।
केणावि कारणेण पट्ठविओ मित्त-वित्तीए॥

भीमेण सक्कारिओ दूओ। कयावि पत्थावे पत्तियस्स पुरओ जंपिय दूएण—मम सामिणो समीवे नलस्स सूयकारो अत्थि, नलोवएसओ सो सुणइ सूरपाग रसवइ। त सोऊण दमयतीए जंपिओ पिया ताय! पणिहि पेसिऊण जाणाहि, केरिसो सूययारो। नल विणा न याणइ सूरपाय रसवइ। जइ पुण गोवियप्पा नलो चेव हविज्ज एसो।

तो सामि-कज्ज कुसलो कुसलो नामेण पेसिओ विप्पो।
दहिवन्न-सूयारस्स रूव-जाणण-कए रन्ना॥
सो सुसुमारनयरे पत्तो सूर-सउण-दुगुणि-उच्छाहो।
खुज्ज दट्ठु तस्सतिए निसन्नो विसन्नो अ॥
कुसलो चिंतेइ इम कत्थ नलो कत्थ खुज्जओ एसो।
ज मेरु-सरिसवाण अंतरमेसि पि त चेव॥

तओ चित्ते किं पि संपहारिऊण कुसलो दुरुत्थ गाएइ—

निद्दुरु निक्किवु काउरिसु एकु जि नलु न हु भंति।
मुक्क महासई जेण विणि निसि सुत्ती दमयंती॥

त पुणो पुणो गिज्जमाण सोऊण दमयंति सभरतो गलंतसुजलो पन्नो नलो। 'किं रुयसि त्ति?' पुच्छिओ कुसलेण। खुज्जेण जंपिय करुणारससगय गीयं ते सुणिऊण रुयामि। खुज्जेण पुच्छिओ सो ईइत्थत्थ। नल-जूयाओ आरब्भ विडंबणाए दमयती-गमण पज्जंता कहिया कहा कुसलेण। पुणो वि वुत्त विप्पेण—खुज्ज! दहिवन्नस्स रन्नो दूएण भीमरायस्स अग्गओ सूरपाग-सूययारो त्ति कहिओ तुम। सूरपाग-पचलो नलो चेव त्ति चिंततीए दमयतीए जणायमब्भत्थिऊण पेसिओ अह ते दंसणत्थ। तुम दट्ठूण चिंतिय मए—कत्थ अच्चत्थमसुज्जो खुज्जो, कत्थ वा सव्वंगोवंग-पेसलो नलो, कत्थ कवलिय-तिमिकुडवंगो वंगो, कत्थ वा कय जणाणदो चदो। तहा ममागच्छंतस्स समुहो

सउण-संधाओ संजाओ सो वि निप्फलो, जं तुमं न होसि नलो । दमयंती-पिआ-परवसेण खुज्जेण नीओ निय-गेहं विप्पो ।

जओ

जत्थ जणो वसइ पिओ तीए दिसाए समागओ संतो ।
काओ वि कुणइ हरिसं किं पुण पिय-पेसिओ पुरिसो ॥

महासईए दमयंतीए महापुरिसस्स नलस्स य कहेंतस्स ते किं सागयं कीरउ त्ति वुत्तूण कया भोयणाइ-पडिवत्ती । दिन्नं दहिवन्न-दिन्नं आहरणं । तओ पत्तो कुसलो कुसलेण कुंडिणपुरं । कहिओ भीमस्स मत्त-करि-वसीकरण-मूलो सव्वो खुज्ज-वुत्तंतो । दमयंतीए वुत्तं ताय ! नूणं नलो सो, किंतु केणावि आहारदोसेण कम्मदोसेण वा विरूवो जाओ ।

करि-सिक्खा-कुसलत्तं, सूरियपागस्स करण-सामत्थं ।
अक्खमुयं च दाणं नलं विणा नत्थि अन्नत्थ ॥

ताय ! केणावि उवाएण तं खुज्जं ण्हाणेसु, जेण तं सयं परिक्खेमि । भीमेण वुत्तं पुत्ति ! अलियं सयंवरं पारंभेमि, हक्कारेमि दहिवन्नं । दहिवन्नो पुव्वं पि ते लुद्धो आसि, परं तुमए नलो वरिओ । ता एण्हिं तुह सयंवरं सुणिऊण सिग्घमागमिस्सइ सो । तेण सह खुज्जो वि । जइ सो नलो ता तुमं अन्नस्स दिज्जंतिं न सहिस्सइ । तहा तुरय-हियय्नू नलो अत्थि, जइ सो खुज्जो नलो ता रह-तुरय-पेरणेण जाणियव्वो नलो त्ति । नलस्स पेरंतस्स पवण-तुल्ल-रया तुरया हवन्ति । आसन्नं दिवसं कहिस्सं । जइ तत्थ आगमिस्सइ खुज्जो वेगेण सो नलो नूणं । अन्नो वि थी-परिभवं न सहइ किं पुण नल-नरिंदो । पेसिओ भीमेण दहिवन्नस्स दूओ, कहिओ तेण चित्त-सुद्ध-पंचमीए दमयंती-सयंवरो । चिंतियं दहिवन्नेण अहिलसणीया मे दमयंती, परं दूर-देसे सा, पच्चूसे पंचमी, न तीरइ तत्थ गंतुं, ता किं करेमि त्ति मीणो व्व थोय-जले पत्तो अरइं दहिवन्नो । खुज्जेण चिंतियं दमयंती महासई न पुरिसंतरमिच्छइ, इच्छेज्ज वा तहावि मइ विज्जमाणे को गिण्हेज्ज तं । ता तत्थ दहिवन्नं छहिं पहरेहिं नेमि, जेण अणेण सह ममावि पसंगेण दंसणं होइ । खुज्जेण वुत्तो दहिवन्नो किं तम्मासि तुमं ? कहेहि कारणं । नहि अकहिय-रोगस्स रोगिणो चिगिच्छा कीरइ । रन्ना वुत्तं संपन्नो कय-सुरपुर-पवेस-मंगलो नलो, पुणो वि दमयंती संपयं सयंवरं करिस्सइ, अत्थिमे दमयंतीए अहिलासो, दूरे विदब्भा, छच्चेव पहरा अंतरे, बहुय-दिवसेहिं आगओ दूओ, अहं पुण कहं इत्तिएण कालेण वच्चिस्सामि ? त्ति चिंताए न पावे-

मि निव्वुइ । खुज्जेण वुत्त—जइ तुरय-जुत्तं अप्पेहि मे रह, जेण पच्चूसे तत्थ तुम नेमि । न सामन्न-पुरिसो एसो किंतु खेयरो सुरो व त्ति चिंतिऊण समप्पिओ जहुत्त-रहो रन्ना । त काऊण पगुण भणिओ नलेण दहिवन्नो—आरोह रह ।

राया थइयाइत्तो छत्तधरो दुन्नि चामरकरो य ।
आरूढा तमि रहे पंच इमे, खुज्जओ छट्ठओ ॥
त विल्ल च करड च कडियडे वविऊण वत्थेण ।
कय-देव-गुरु-सुमरणो तुरगमे खेडए खुज्जो ॥
हय-हियय-जाणएण नलेण चोइज्जमाण-वर-तुरओ ।
गतु रहो पयट्टो पहु-चित्तेण विमाण व ॥
अह दहिवन्नस्स पडो पडिओ रह वेग-पवण-उद्धुओ ।
तेण परिओस-वसओ नलस्स ओयारण व कओ ॥

दहिवन्नेण कहियमेय खुज्जस्स, हसिऊण भणिय खुज्जेण कत्थ पत्थिव ! अत्थि ते पडो ? पड-पडणाओ पचवीस जोयणाइ आगओ रहो । किंच मज्झिमा इमे तुरया, जइ पुण उत्तमा हवेज्ज, ता इत्तिएण कालेण चोइज्जमाणा वर-पचास-जोयणाइ रहो आगच्छेज्जा । दहिवन्नेण अक्ख रुक्ख पिक्खिऊण अक्खिय—इत्थ अक्खे जत्तियाइ फलाइ चिट्ठति अगणतो वि तेसि सख्ख जाणेमि अह, नियत्ततो ते कोउग दसिस्स । खुज्जएण भणिय—मए सारहिमि मा वीहेसु कालक्खेवाओ । एग-मुट्ठि-प्पहारेण पाडेमि सव्वाइ फलाइ तुह पुरओ । रन्ना वुत्तं—पेच्छ अच्छेर, पाडेहि तुम, चिट्ठति अट्ठारस-सहस्साइ फलाण । तओ मुट्ठि-घाएण पाडियाइ ताइ खुज्जेण । गणियाइ दहिवन्नेण, जाव तित्तियाइ चेव । दिन्ना दहिवन्नस्स पत्थिएण तुरय-हियय-विज्जा खुज्जेण । गहिया दहिवन्नाओ फल-सख्खा-विज्जा । पहाए कुडिणपुरासन्ने पत्तो रहो वियसिय-वयण कमलो सपन्नो दहिवन्नो । एत्थतरे रयणी-विरामे दंमयतीए दिट्ठो सुविणओ । कहिओ विदि-पुव्व पिउणो । जहा—दिट्ठा मए निव्वुइ-देवी आणेयती इत्थ गयणे कोसलुज्जाण । देवी-वयणेण पुप्फ-फल-कलिय आरूढा अह चूय पायव । मम हत्थे समप्पिय पहाण-पउम देवीए । पडिओ पुव्वारूढो झत्ति विहगमो । भीमेण वुत्त—पुत्ति ! सोहणो सुविणो । निव्वुइ-देवी ते पुन्न-रासी-जग्गिओ । कोसलुज्जाण कोसला रज्ज-लाभ कर । माथदारोहण नल-सगम-कारण । पुव्वारूढ-विहगम-पडण कूवरस्स रज्ज-भसो । पच्चूसे दिट्ठो त्ति अज्जेव ते मिलिस्सइ नलो । तयाणि चेव पत्तो पुरदार दहिवन्नो । कहिओ मग-

लाभिहाण-पुरिसेण भीमस्स। झत्ति आगंतूण मित्तो व्व परिरंभिओ भीमेण। समप्पिओ पवरावासो। भोयणाइ-पडिवत्तिं काऊण भणिओ भीमेण अत्थि ते सूरपाग-सूवयारो, तं दंसेहि मे। आइट्ठो दहिवन्नेण खुज्जो रसवइ-करणत्थं। तेण वि कप्प-रुक्खेणेव तक्खणे कया रसवई, दहिवन्नोवरोहेण भुत्तो भीमो सपरिवारो तं रसवइं। तस्सासाय-परिक्खणत्थं तम्मत्त-भरियं थालं आणाविऊण भुत्तं दमयंतीए। रसासायणाउ य निच्छियं खुज्जो नलो त्ति। भणियं च तीए पुव्वं नाणनिहिणा गुरुणा अक्खियं मे, नलं विणा सूरपागं अन्नो न याणइ भारहे। ता नूणं नलो चेव एसो। जं पुण खुज्जो तत्थ केणावि कारणेण होयव्वं। नलस्स एक्का परिक्खा रसवई, अन्ना वि अत्थि। नलंगुलीए वि फरिसिया अहं पुलयालंकिया होमि। ता अंगुलीए फरिसेउ मं खुज्जो। जइ पुण इमावि परिक्खा मिलइ, तओ खुज्जो पुच्छिओ किं तुमं नलो? तेण वुत्तं कत्थ वित्थिन्न-वच्छत्थलो नलो, कत्थाहं जण-नयण-दुक्खुज्जओ खुज्जओ। तइ वि गाढोवरोहेण तेण फरिसियं दमयंतीए वच्छत्थलं अंगुलीए। तित्तिएणावि अंगुलीफरिसेणावि हियय-हरिसुक्करिसेण कक्कोडयं व जायं उक्कंटयं दमयंतीए देहं। तया सुत्ता अहं तुमए मुक्का, संपयं पाणनाह! दिट्ठो सि, कहिं वच्चसि? त्ति भणंतीए तीए नीओ नलो भवणब्भंतरं। अब्भत्थिओ पयासेसु सरूवं। तओ बिल्लाओ करंडाओ य वत्थालंकरणाइं परिहिऊण जाओ सरूवत्थो नलो। तं दट्ठूण तुट्ठचित्ता दमयंती वल्लि व्व पायवं सव्वंगमालिंगए गाढं। भीमेणावि नलो नाऊण निवेसिओ निय-सिंहासणे। सामी तुमं, ता समाइस किं करेमि? त्ति भणंतो ठिओ पुरओ कयंजली भीमो। दहिवन्नेण विन्नत्तो नलो। नाहो वि तुमं जं अन्नाणओ अणुचियं आणत्तो सि, तं खमेसु मे। दमयंतीए हक्कारिओ चंदजसा-समेओ समागओ रिउपन्नो राया। तहा तावसपुर-पहू वसंत-सिरिसेहरो। कया तेसिं पडिवत्ती भीमेण। अन्नया सव्वेसिं पि भीमसहाए ठियाणं पत्तो पहाए पहा-पसर-डामरो अमरो। कयंजलिणा भणिया तेण दमयंती अहं खु तावसवई, तुमए पडिबोहिओ, जिणधम्म-प्पभावेण मरिऊण सोहम्मे सूरो संजाओ त्ति। सत्त कणय-कोडीओ वरिसिऊण गओ सट्ठाणं। भीम-रिउपन्न-दहिवन्न-वसंत-प्पमुहेहिं महीनाहेहिं मिलिऊण रज्जे अहिसित्तो नलो। नलाएसेण मेलियाइं तेहिं निय-निय-बलाइं। तेहिं परिगओ गज्जंत-गय्थ-मयगलो तुरय-खुर-पक्खय-खोणी-रेणु-रुद्ध-नहयलो रह-चक्क-चिक्कार-उक्कंपियारि-चक्कक्कन्न-जुयलो नलो संपत्तो कोसलापुरिं। दूयं पेसिऊण कहावियं कूवरस्स, जओ

तुह दसणत्थमागओ नलो, पत्तो अज्जाए परिसरे । समागय सुणिऊण नल
अनलालिंगिओ व्व जाओ महत-सताव-कवलिय कलेवरो कूवरो ।

वुत्तो नलेण एसो दृय-मुहेण— मए सम जुज्झ ।
होउ मह तुज्झ लच्छी मह लच्छी वा हवइ तुज्झ ॥
अह कूवरेण पुणरवि पारद्ध जुज्झ-भीरुणा जूय ।
सो सुकयमसलेण नलेण हाराविओ सव्व ॥
कूरो वि कूवरो सो मम लहु-वधु त्ति कोव-रहिएण ।
गुण-निम्मलेण विहिओ नलेण पुत्त व्व जुवराओ ॥
लहिऊण निय रज्ज दमयती-सजुओ नलो राया ।
उक्कठिओ नमसइ अउज्झ-नयरी-जिणहराइ ॥
कय-विविह-पाडुडेहि नलो नरिदेहि नमिय-पय-कमलो ।
कुणइ भरद्ध-रज्ज वरिस-सहस्सा२ वहुयाइ ॥
अन्न-दिणे सग्गाओ निसह-सुरो तेय-भासुरो पत्तो ।
विसय-सुह-सेवणारभ-विम्मल भणेइ नलमेव ॥
रागाइ तक्करेहि लुटिज्जत विवेय सव्वस्स ।
जो अप्पणो वि रक्खसि न तुम सो होसि पुरिसो कि ? ॥
पव्वज्जा-समय ते करिस्समिति जपिय मए पुव्व ।
ता सपइ माणुस-जम्म-दुम-फल सजम गिण्ह ॥
इय जपिऊण देवो तिरोहिओ, अह समागओ तत्थ ।
जिणभद्दो नाम गुरू विमलावहिनाण रयण-निही ॥
तो गतु दमयती-सहिएण नलेण वदिओ एसो ।
तह उवविसिउ पुरओ पजलिणा पुच्छिओ एव ॥
कि पुव्व भवे भयव ! अम्हेहि कय जमेरिस रज्ज ।
लद्धूण हारिय अह पुणो वि लद्ध समग्ग पि ॥
गुरुणा भणिय सुण सोम ! अत्थि एत्थेव जबुदीवमि ।
भारहवासे अट्ठावयस्स गिरिणो समीवमि ॥
निच अदिट्ठ- पर-चक्क सगर अत्थि सगर नगर ।
तत्थासि विहिय-दिसि-रमणि-कम्मणो मम्मणो राया ॥

तस्स वीरमई देवी । कयाइ तीए सह पारद्धि-पत्तिएण पत्थिवेण नगर-
वाहि सत्थेण सह गच्छतो धम्मो व्व मुत्तिमतो पसतो सतोस-प्पसुह-गुणवि-

सिट्ठो दिट्ठो मुणी। मिगया-महूसव-विग्घ-पउणो असउणो मे एसो त्ति चिंतितेण तेण कुंजरो व्व जूहाओ सत्थाओ धरिओ सो। नियत्तिऊण नीओ नियगेहं। वारस घडिआओ जाव विडंबिओ। पच्छा पुच्छिओ समुच्छलिय-कारुन्नेण रन्ना देवीए य कत्तो तुमं आगओ, कत्थ वा पत्थिओसि ?। मुणिणा भणियं रोहीडयपुराओ अट्ठावय-पव्वयावयंस-पडिबिंबाणं जिणबिंबाणं वंदणत्थं सत्थेण सह पत्थिओऽहं। एवं मुणि-वयण-मंत-सवणेण विसं व विसहराणं वियलिओ तेसिं कोवो। भद्दग-भावं नाऊण मुणिणा कहिओ जीव-दया-पहाणो धम्मो। आजम्माओ धम्मक्खरेहिं अविद्ध-कन्नाण ताण जाओ किंचि धम्म-परिणामो। पडिलाहिओ तेहिं साहू अन्न-पाणाइणा। धरिओ केत्तिअं पि कालं। ओसहं व रोगीण तेसिं धम्म-विन्नाणं दाऊण तेहिं विसज्जिओ गओ मुणी अट्ठावयं। एवं साहु-संसग्गओ पडिबुद्धेहि तेहिं दविणं व किवणेहिं जत्तओ पालियं सावगत्तणं। अन्नया वीरमई धम्माथिरी-करणत्थं सासण-देवेयाए नीया अट्ठावय-पव्वयं। तत्थ नियं-नियं-वन्न-प्पमाण-जुत्ताओ विविह-रयण-पज्जुत्ताओ सुरासुर-विणिम्मिय-महिमाओ अरिहंत-पडिमाओ पेच्छिऊण परमं परिओसमावन्ना। वंदिऊण आगया तओ नियनयरं। सा य वीरमई महंतं तित्थमेयं मए वंदियं ति सद्धाए जिणं जिणं पडुच्च वीसं वीसं आयंबिलाइं करेइ।

उवरि निवेसिय-माणिक्क-मणहरे कणग-निम्मिए तिलए।
चउवीसं जिणपडिमाओ जुग्गे कारवइ वीरमई॥
अन्न-दिणे अट्ठावय-गिरिम्मि गंतुं इमा सपरिवारा।
पूजं कुणइ जिणाणं ण्हवण-विलेवण-बलि-प्पसुहं॥
जिण-पडिमाण निलाडेसु ताइं तिलयाइं ठवइ भत्तीए।
तप्पुन्न-पायवस्स व जाइं विरायंति कुसुमाइं॥
चारण-समणाइणं तित्थे तत्थागयाण दाऊण।
दाणं जहारिहं सा इय कुणइ तवस्स उज्जवणं॥
कय-किच्चं मणुय-भवं सहलं विहवं कयत्थमवि जीयं।
मन्नंती वीरमई पुणो वि पत्ता नियं नयरं॥
इय भिन्न-सरीराण वि तेसिं दोण्हं अभिन्न-चित्ताणं।
जिणधम्म-कय-मणाणं बहुओ कालो अइक्कंतो॥
जीवाण मरण-धम्म-त्तणेण समए समाहि-मरणेण।
मरिऊण मयाण-निवो पत्तो सोहम्म-सुरलोयं॥

અણુમરિઉ વીરમઈ દેવી તત્થેવ મણારા જાયા ।
અત્થગયમિ ચદે કિયચ્ચિર ચિટ્ઠએ જુણ્હા ॥
તત્તો મમ્મણ જીવો ચવિઉ ઇહ જવુદીવ-ભરદ્ધમિ ।
વદ્ધલી-વિસયાલકરણ-કકણે પોયણપુરમ્મિ ॥
આભીર-ધમ્મિલાસસ્સ રેણુયા નામિયાઇ ધરિણીએ ।
નિમ્મલ-ગુણ-પરિપુન્નો ઉપ્પન્નો ' ધન્નઉ'ત્તિ સુઓ ॥
વીરમઈ જીવો પુણ સજાયા 'ધૂસરિ'ત્તિ સે ધરિણી ।
ધન્નો નિય-મહિસીઓ વાહિં ગતૂણ ચારેઉ ॥
અહ પાઉસે પયટ્ટે ઘણે સુવુટ્ઠિ ઘણ કુણતેસુ ।
મહિસીણ ચારણત્થ સિરોવરિં ઠત્તય ધરિઉ ॥
ધન્નો ગઓ અરન્ને તેણ તહિં તિવ્વ-તત્ત-કિસો દિટ્ઠો ।
કાઉસ્સગ્ગેણ ઠિઓ મુણી ગિરિંદો વ્વ નિક્કપો ॥
મત્તીએ ઠત્તય સે સિરમિ ધરિઉ નિવારિય ઇમિણા ।
સમણસ્સ વુટ્ઠિ-કટ્ઠ, અહ વુટ્ઠીએ નિયત્તાએ ॥
નમિઊણ મુણી ભણિઓ ધન્નેણ તુમ ઇદ્દાગઓ કત્તો ?।
સમણેણ જપિય—ભદ્દ ! પડુદેસાઉ પત્તોહ ॥
લકાપુરીઇ ચલિઓ તત્થાગય-નિય-ગુરૂણ નમણત્થ ।
મેહેણ સત્ત રત્ત વરિસતેણ નવરિ રુદ્ધો ॥
ધન્નેણ જપિય—પક-દુગ્ગમા ણાહ ! સપય પુહવી ।
તો ચલસુ નયર-મજ્ઝે મજ્ઝ ઇમ મહિસમારુહિઉ ॥
મુણિણા ભણિય- સાહૂણ વાહણારોહણ અજુત્ત તિ ।
તો ધન્નપ્પણ સહિઓ સાહૂ સણિય ગઓ નયર ॥
ધન્નેણ મુણી ભણિઓ—ખણમેક્ક ણ્ત્થ ચિટ્ઠ તાવ તુમ ।
ધિત્તૂણ જાવ દુદ્ધ અહમાગચ્છામિ ગેહાઓ ॥
ગતૂણ ગિહ ધન્નો દુદ્ધ ધિત્તૂણ આગઓ ઝત્તિ ।
મત્તીએ કારિઓ તેણ મહરિસી દુદ્ધ-પારણય ॥
ધન્નેણ સમઝણ મુણિ પાસે સાવગત્તણ ગહિય ।
તત્થેવ પોયણપુરે વરિસા કાલ ઠિઓ સાહૂ ॥
પચ્છા અન્નત્થ ગઓ ધન્નો સહ ધૂસરીએ ચિરકાલ ।
પાલિય સાવગ-ધમ્મો પડિવન્નો સજમ પચ્છા ॥

सत्त वरिसाइँ तं पालिऊण वन्नो मओ सह पियाए ।
जुयलत्तणेण जाओ हेमवए वासणा-वसओ ॥
तत्तो मरिउं जाओ सो सोहम्मंमि खीरडिंडिरो ।
देवो सा उण देवी तम्मज्जा खीरडिंडिरा ॥
चविऊण धन्नओ सो सोहग्गाओ तुमं नलो जाओ ।
नरनाह ! धूसरि चिय इमा पिया तुज्झ दमयंती ॥
जं पुव्व-भवे दिन्नं मुणि-दाणं सावगत्तणं च कयं ।
तस्स फलेण सुरूवं रज्जं च तए इमं पत्तं ॥
एसा वि हु दमयंती तद्दत्त-फलेण तुह पिया जाया ।
केण वि अगंजियप्पा विसेस-तव-तिलय-दाणेहिं ॥
जं पुण वारस-घडिआ विडंवणा तस्स साहुणो विहिया ।
तुम्हं रज्ज-भंसो वारस-वरिसाइँ तं जाओ ॥
इय गुरु-वयणं सुणिउं संवेगसुवागओ नलो राया ।
पुत्तं पुक्खलनामं गुणाभिरामं ठवइ रज्जे ॥
दमयंतीएँ समेओ गहिउं दिक्खं नलो गुरु-समीवे ।
पढइ सुयं कुणइ तवं परीसहे दुस्सहे सहइ ॥
अह कम्मस्स विचित्तत्तणओ रायस्स दुज्जयत्तणओ ।
भोगत्थं दमयंतीइ कुणइ चित्तं नलो साहू ॥
तत्तो गुरुहिं चत्तो पिउणा पडिबोहिओ य आगंतुं ।
परिपालिउं असक्को वयं इमो अणसणं कुणइ ॥
दमयंतीए वि कयं नलाणुरत्ताइ तं तओ मरिउं ।
जाओ नलो कुबेरो दमयंती तस्स पुण भज्जा ॥
किंचि वय-विराहणओ नीय-सुरत्तं इमेहिं संपत्तं ।
दो वि खविऊण कम्मं कमेण मोक्खं लहिस्संति ॥

इति द्यूते नलकथा ।

एयं सोऊण भणियं रन्ना भयवं ! न मए अक्खाइ-जूएण कीलामेत्तं पि कायव्वं । गुरुणाउत्तं महाराय ! जुत्तं तुम्हारिसाणं विणिज्जिय-अक्खाणं अक्ख-जूय-वज्जणं । मंतीहिं विन्नत्तो राया देव ! देवेण ताव सयं परिचत्तं एयं, अओ सव्वत्थ रज्जे निवारिज्जओ त्ति । रन्ना वुत्तं एवं करेह । 'आएसो

. पमाण ' ति भणतेहि तेहिं तहेव कय । गुरुणा भणिय—सव्वाणत्थ-निबंधणं परिहरसु पर-रमणि-सेवण ।

जओ—

कुलु कलकिउ मलिउ माहप्पु,
मलिणीकय सयण मुह,
दिन्नु हत्थु निधणुण-कडप्पह,
जसु उज्झपिओ अवजसिण,
वसण विहिय सन्निहिय जप्पह ।

दूरह वारिउ भद्दु तिणि व्वहिउ सुगइ-दुवारु ।
उभय भवु-भड-दुक्ख-करु कामिउ जिण परदारु ॥
सरहस-नमिर-नरेसर-चूडा-चुविज्जमाण-चलणो वि ।
पर-महिलमहिलसतो पज्जोओ वधण पत्तो ॥
रन्ना भणिय—भयव ! कहमेय ? तो पयपिय गुरुणा ।
मगह विसयावयस रायगिह अत्थि वर-नयर ॥
पइगेह विलसते दट्ठु गोरी-महेसरे जत्थ ।
कुड्डेण आगओ हिमगिरि व्व धवलो सहइ सालो ॥
तत्थ पणमत पत्थिव मत्थय माणिक्क-चक्क-चालेण ।
मसिणीकय-कम नह-चद सेणिओ सेणिओ राया ॥
चउविह बुद्धि-समिद्धो चउदिसि-साहण-पउत्त चउ-नीई ।
चउ-भेय-सघ-भत्तो पुत्तो तस्साभयकुमारो ॥
अह उज्जेणीपुरीए चउदस-नर नाह-विहिय-पय सेवो ।
रायगिह-रोहणत्थ पज्जोओ पत्थिवो चलिओ ॥
त जाणिऊण इत भणइ निवो—अभय ! किमिह कायव्व ? ।
अभओ भणइ—मय मा करेसु, नासेमि से दप्प ॥
तो अरि-सेना वास ठाणेसु तव-कलस-मज्झ-गया ।
दीणारा निक्खणिआ अभएण अणागय चेव ॥
अह पत्तो पज्जोओ रुद्ध सिन्नेण तस्स रायगिह ।
ससि विव व परिट्ठिा, कइवि दिणे जुज्झिया दो वि ॥
तो भणिओ पज्जोओ गूढनरे पेसिऊण अभएण ।
सिवदेवि-चिल्लणाण अह विसेस न मन्नेमि ॥

तेण तुह सेणियस्स य तुल्लत्तणओ भणामि हिय-वयणं ।
मह पिउणा तुज्झ निवा वसीकया दव्व-दाणेण ॥
ता बंधिऊण एए तुममप्पिस्संति सेणिय-निवस्स ।
जइ नत्थि पच्चओ तो निव-आवासे खणावेसु ॥

पज्जोएण तहेव कयं, दिट्ठा दीणार-कलसा, सासंक-चित्तो नट्ठो पज्जोओ । पच्छा सेणिएण निग्गंतूण पज्जोयस्स बलं विलोडियं । उज्जेणीए पत्तस्स पज्जोयस्स सव्वे वि रायाणो भणंति न एयस्स कारगा अम्हे, अभएण एसा माया कया, जं भणेह तेण दिव्वेण सुज्झामो । चिंतियं पज्जोएण नूणं एवमेयं, अन्नहा कहं कहेइ अभओ से सेणिय-यंतं । नहि तस्स सेणियाओ अहं सिणेह-गेहं । अन्नया अत्थाणीएण भणियं पज्जोएण अत्थि को वि जो अभयं इहाणेज्ज । तओ एगाए गणियाए भणियं अहं आणेमि, नवरं दुन्नि वि इत्थिआओ नव-जुव्वणाओ मे दिज्जंतु । रन्ना दिन्ना ताओ । सिक्खियं ताहिं समं तीए संजईए समीवे कवड-साविय्त्तणं । तओ वाहण-सामग्गीए थेर-पुरिस-परिगया गया सा रायगिहं । ठिया बाहिं उज्जाणे ।

सा गरुय-विभूईए पुरमज्झे चेइयाइं वंदंती ।
राय-करावियमचंत-मणहरं जिणहरं पत्ता ॥
महुर-सरेण पूया-पुरस्सरं तत्थ वंदए देवं ।
तं भुक्क-भूसणं ताहिं परिगयं पेच्छए अभओ ॥
जिण-वंदणावसाणे तं पुच्छइ का तुमं ? इमा का वा ? ।
कत्तो वा आगयाओ त्ति ? ओणय-मुही कहइ एसा ॥
उज्जेणी-वत्थव्वा अहं महेब्भस्स भारिया विहवा ।
मम पुत्तय-घरिणीओ दो वि इमा देव्वजोगेण ॥
पुत्ते मयम्मि मरणत्थिणीओ अम्हे गुरुस्स पयमूले ।
नीयाओ सयणेहिं अम्ह कया देसणा गुरुणा ॥

लहरी-तरलं जीयं रूवं सुरिंद-धणूवमं धयवड-चलं लच्छि विज्जुछडा-चवलं बलं सुविण-सरिसं नेहं देहं पईव-सिहा-समं मुणिय मइमं सम्मं धम्मे हवेज्ज कउज्जमो । तं सोऊण संविग्गाओ विसय-सुह-विरत्त-चित्ताओ पव्वइउ-कामाओ अम्हे गहिय-पव्वज्जेहिं सिद्धंत-पढणेण न तीरंति चेइयाइं वंदिउं ति, तव्वंदण-त्थं निग्गयाओ । अभएण भणियं—पाहुणिया होह । ताहिं वुत्तं अव्भत्त-

ट्ठियाओ अम्हे । धम्म-कहाहि चिर ठाऊण गयाओ सट्ठाण । वीय-दिवसे अ-भओ एक्कग्गो तुरयारूढो गओ तासि आवासे निमतेउ । तहि वुत्तं—

ज आगओ सि सावय सिरोमणी ! इत्थ अम्ह पारणए ।
जायाओ सयल-कल्लाण-भायण त धुव अम्हे ॥
नहि चिता-रयण चडइ कर-यले कहवि पुन्न-रहियस्स ।
किं वा कप्प महीरुह उप्पत्ती होइ गेहमि ॥

ता करेह भोयण । मए भोयण अकुणते इमाओ वि मे घरे न भुजिहिं-ति त्ति चिततो तत्थ भुत्तो अभओ । ओसह-सजोइयं पाइओ महु । तव्वसेण सुत्तो सो । आस रहेहि आरोविऊण पाविओ सो उज्जेणिं, उवणीओ पज्जोय-स्स । भणिओ तेण कत्थ ते पडिच । अभएण भणिय—धम्म-च्छलेण वंचि-ओ म्हि । पज्जोएण भणिओ अभओ मए अविसज्जिएण तुमए न गतव्व ति देहि मे वाय । अभएण वुत्त—एव करिस्स । इओ य सेणियस्स रन्नो विज्जा-हरो मित्तो । तस्स मित्ती-थिरीकरणत्थं दिन्ना सेणिएण सेणा नाम नियं-व-हिणी । परिणिऊण विज्जाहरेण नीया नियं-नगर । सा य तस्स अचत वल्लहा । घरणि-गोयरी वि रूवाइगुणेहि अम्ह अब्भत्थिय त्ति असहतीहि विज्जाहरीहि मारिया सा । तीए य धूया सा तेण मा एसा वि मारिज्जिहि त्ति सेणियस्स उवणीया । त जोव्वणत्थ परिणाविओ अभओ सेणिएण ।

सावि हु रूवाईहि अभयस्स अईव वल्लहा जाया ।
नहि नियगुणे विमुत्तु जयमि अन्न वसीकरण ॥
त विज्जाहर-धूय दट्ठु न तरति सेस-भज्जाओ ॥
तुच्छ-पयईण महिलाण मच्छरो होइ कि चोज्ज ॥

तओ तहि मायगि ओलग्गिऊण आरोविओ इमीए 'रक्खसि' त्ति कलको । धिक्कार-पुव्व नयराओ निस्सारिऊण सा परि-चत्ता । अन्ने भमती दिट्ठा तावसेहि । करुणाए पुच्छिआ—भद्दे ! कासि ? कत्तो वा तुम ?। तीए कहिओ निय-वुत्ततो । ते य तावसा सेणियस्स पुव्वया, तेहि अम्ह 'नत्तुय' त्ति सा रक्खिआ । अन्नया उज्जेणीए नेऊण सिवाए समप्पिया सा विज्जा-हर-धूया, पुव्व-भज्जा अभयस्स पज्जोएण अप्पिया । तीए समवसइ अभओ । पज्जोयस्स चत्तारि रयणाणि—१ लोहजघो लेहारिओ, २ अग्गीभीरू रहो, सो किर अग्गिणा न डज्झइ, ३ निलगिरी हत्थी, ४ सिवादेवि त्ति । अन्नया सो लोहजघो भरुयच्छ विसज्जिओ रन्नो समीव । तेण रन्ना चिंतिय—एस

एग-दिवसेण एइ पंचवीसं जोयणाइं, ता पुणो पुणो सद्दाविज्जामि । अओ एयं मारेमि, जो पुण अन्नो होही सो बहुएहिं दिवसेहिं एही, एचिरंपि कालं सुहेण चिट्ठामि । तओ तेण रन्ना तस्स संबलं दिन्नं । सो नेच्छइ तो विहीए दवावियं । तत्थ वि से विस-संजोइया मोयगा दिन्ना, सेसगं संबलं हरियं । सो कइवि जोयणाइ गंतूण नइ-तीरे भुत्तुमाढत्तो, जाव सउणो वारेइ । उट्ठित्ता पहाविओ गओ दूरं । पुणो वि भुंजंतो वारिओ सउणेण, एवं तइय-वारं पि वारिओ । तेण चिंतियं भवियव्वं कारणेणं ति पज्जोयस्स पासं पत्तो, निवेइयं राज-कज्जं । रन्ना पुच्छिओ छुहिओ व्व तुमं दीससि । कहियं तेण भोयणाकरण-कारणं । अभओ वियक्खणो त्ति सद्दाविओ रन्ना । कहिऊण पुव्व-वुत्तंतं दंसिया संबलत्थईया । तं अग्घाइऊण अभओ भणइ एत्थ दव्व-संजोएण दिट्ठिविसो सप्पो संभुच्छिओ जाओ । जइ उग्घाडियं होंतं संबलं तो दिट्ठिविसेण सप्पेण एसो डसिओ होंतो । रन्ना वुत्तं ता किं किज्जउ ? । अभएण भणियं वण-निउंजे परंमुहो भुंजउ । तहेव कयं ।

अहिणो दिट्ठिविसेणं वणाइं दड्ढाइं सज्जण-मणाइं ।
खल-वयण-दुव्वयणेण व मओ य सप्पो मुहुत्तेण ॥

तुट्ठो राया, भणिओ अभओ बंधण-मोक्ख-वज्जं वरं वरेहि । अभओ भणइ तुह चेव पासे अच्छउ वरो । अत्थि पज्जोयस्स धूया वासवदत्ता नाम । सा बहुयाओ कलाओ सिक्खाविया । तीए गंधव्व-कला-जाणणत्थं गंधव्व-कला-कुसलं उदयणं आणेमि त्ति चिंतंतेण सुयमेयं जहा उदयणो जत्थ हत्थिं पेच्छइ तत्थ गायइ, जाव बद्धं पि अप्पाणं न याणइ । तओ रन्ना जंतमओ हत्थी कारिओ । नीओ कोसंबी-समासन्ने रन्ने । ठाविय तस्स अदूरासन्ने सिन्नं । तं हत्थिं सोऊण पत्तो उदयणो । पवत्तो गाइउं । हत्थीवि वियरंतो गीय-परवसो व्व ठिओ निच्चलो । आढत्तो उदयणो तं आरोहिउं । बद्धो हत्थि-मज्झ-ठिय-पुरिसेहिं । सिन्नेण आणिओ पज्जोयण-सगासं । भणिओ रन्ना मम धूया काणा तं सिक्खवेहि गीय-कलं, तं च सा पेच्छसु, सा तुमं दट्ठूण मा लज्जउ त्ति । तीए वि कहियं उवज्झाओ कोढिओ मा दच्छिसि त्ति । सो य जवणियंतरिओ तं सिक्खवेइ । सा तस्स सरेण हीरइ, कोढिओ त्ति न जोइयइ । अन्नया जइ पेच्छामि एयं ति चिंतंती अन्नहा पढइ । तेण रुट्ठेण भणिया किं काणे ! विणासेहि ? । सा भणिया- कोढिया ! अप्पाणं न याणसि । तेण चिंतियं जारिसो अहं कोढिओ तारिसी एसा काण त्ति जवणिया अवणीया ।

दिट्ठा य तेण एसा रइ व्व रूवेण विहिय-परितोसा ।
तीए वि हु सो दिट्ठो पच्चक्खो कामदेवो व्व ॥
तो चिंतियं च तेहिं हा अम्हे वंचियाइ दुय-विहिणा ।
अन्नोन्न दंसणं जं न जम्ह गंतिय दिणाइ कयं ॥

जाओ तेसिं निवेडो सिणिहो । जाणइ इमं कंचणमाला नाम रायधू-याए धाई । अन्नया आलाणखंभाओ निग्गओ नलगिरी । न तीरइ गिण्हिउं । रन्ना पुच्छिओ अभओ—कहं एस विप्पहरी ? अभएण भणियं—उदयणो गा-यउ, जेण तग्गीयायन्नणं निचलो सुह थिप्पइ । रन्ना भणिओ उदयणो—गाय-सु तुमं । तेण वुत्तं—भद्दवइ करिणि आरुहिऊण जवणियंतरियाणि अंतेउरिगा य नायामो । रन्ना वुत्तं—एवं करेह । तहेव कयं । समारुढो हत्थी । वीओ दिन्नो रन्ना वरो । अभएण ठाविओ तस्सेव पासे । रायधूया गंधव्वेण निम्मायं त्ति सा तत्थ गायाविज्जिरी । अओ गओ पज्जोओ उज्जाणिमाए । भणाविओ उद-यणो—तुमए वासवदत्ताए समं तत्थागंतव्वं । उदयणस्स जोगंधरा-यणो अमचो, सो नियं-पहु-मोयावणत्थं उम्मत्तगवेसेण पढइ—

" यदि तावदेव तावत्तावन्नयनलोचनाम् ।
न हरामि नृपस्यार्थे नाहं यौगंधरायणः ॥ "

सो य पज्जोएण दिट्ठो उद्दट्ठिओ कांचिज्जं वोसिरतो । अणायार-करो गहिलो त्ति उवेक्खिओ सो । अद्धपहे चत्तारि सुत्तपडियाओ विलइ-आओ । कच्छाए वज्झंतीए को वि सर-विसेसेण अधलो भणइ—

" कक्षायां बध्यमानायां यथा रसति हस्तिनी ।
योजनानां शतं गत्वा तथा प्राणान् विमोक्ष्यति ॥ "

ताहे धोसवइ वीणं गहिऊण वासवदत्ताए कंचनमालाए य समं मित्त-वसंतगेण मिलिएण भद्दवई-आरूढो उदयणो भणइ जण-समक्खं—

" एषः प्रयाति सार्थः कांचनमाला वसंतकश्चैव ।
भद्रवती घोषवती वासवदत्ताऽप्युदयनश्च ॥ "

जणो जाणइ—एस पज्जोयस्स पासे उज्जाणिमाए गच्छिस्सं । न गओ तत्थ, पराविआ हत्थिणी कोसंबी समुहं । इमं नाऊण रन्ना आणत्ता भडा नलगिरिं आरुहिऊण गिण्हह उदयणं । जाव सो सन्नज्झइ ताव गओ उदयणो पंचवीसं जोयणाइं, सन्नद्धो नलगिरी लग्गो पिट्ठओ । अदूरगामए गए दट्ठूण भिन्ना एगा सुत्तपडिया, जाव न हत्थिओ सिंघइ ताव अन्नाणि पंचवीसं जो

यणाइं गओ उदयणो । एवं सेसाओ वि तिन्नि सुतवडियाओ भग्गाओ । कोसंबिं पविट्ठो उदयणो । अन्नया उज्जेणीये उप्पायग्गी उट्ठिओ कहिं पि नोवसमइ । रन्ना अभओ पुच्छिओ । सो भणइ 'विषस्य विषमौषधम्, अग्नेरग्निरेव ।' तो अग्गीओ अग्गी कओ । तेण सो आहओ अग्गी, तओ थक्को जलंतो । तइओ रन्ना दिन्नो वरो । एसो वि ठाविओ अभएण रन्नो पासे । अन्नया उज्जेणीए असिवं उवट्ठियं । अभओ पुच्छिओ उवसमोवायं, भणइ अग्गिमतरियाए अत्थाणीए देवीओ विभूसियाओ इतु जा तुम्हेहिं रायालंकारभूसिएहिं दिट्ठीए जिणइ तं मे कहिज्जहं । तहेव कयं । राया पलोएइ, सव्वाओ हेट्ठामुहीओ ठायंति । सिवाए राया जिओ । कहिअं अभयस्स । अभओ भणइ रत्तिं अवसणा एसा कूरबलिं करेउ । जं भूयं उट्ठइ तस्स मुहे कूरं छुहउ । तहेव कयं । तिए चउक्के अट्टालए य जाहे देवया सिवारूवेण वासइ, ताहे कूरं तस्स मुहे छुहइ, भणइ य अहं सिवा गोपालग-पालग-माय त्ति । एवं सव्वाणि विनिज्जियाणि भूयाणि । जाया पुरीइ संती । देइ चउत्थं वरं निवो तस्स । चिंतइ अभयकुमारो, चिट्ठिस्सं केचिरं इत्थ, रायगिहं वच्चामि त्ति । तो भणइ देव ! देहि मज्झ वरं । रन्ना वुत्तं मग्गसु । अह अभओ जंपए एवं

नलगिरि-हत्थिहिंमिं ठितइं सिवदेविहि उच्छंगि ।
अग्गिभीरु-रह-दारुइहि अग्गि देहि मह अंगि ॥

बुद्धीए अत्ताणं विसज्जावेइ त्ति चिंतिऊण रन्ना सक्कार-पुव्वं विसज्जिओ अभओ, भणइ—तुम्हेहिं छलेण अणिओ अहं, मह पुण पइज्जं सुण

करिवि पईवु सहस्सकरु नगरीमज्झिण सामि !
जइ न रडंतु तइं हरउं अग्गिहिं पविसामि ॥

तं भज्जं घित्तूण गओ अभओ रायगिहं, ठिओ कंचि कालं । पच्छा चंद-सुंदर-वयणाओ कमल-दल-दीह-नयणाओ वित्थिण्ण-थण-कलसाओ विविह-वियारेसु अणलसाओ दो गणियाओ घेत्तूण वणिय-वेसेण पत्तो उज्जेणिं । राय-मग्गे गिण्हए आवासं । अन्नया दिट्ठाओ पज्जोएण गणियाओ । ताहि विस-विलासाहि दिट्ठीहिं निज्झाइओ गओ नियावासं । पेसइ दूइं । ताहिं कुविआहिं व घाडिऊण दूइं भणियं, न होइ एस राया जो पर-महिलमहिलसइ त्ति । बीय-दिणे सणियं रुट्ठाओ । तइय-दिणे भणिया दूई सत्तमे दिवसे देवउले देवजत्तं करिस्सइ अम्ह माया तत्थ रहो त्ति आगच्छ । अन्नया माया रक्खइ ।

भणए पुव्व पज्जोय सरिसो पुरिसो पज्जोओ त्ति नाम काऊण उम्मत्तो कओ । भणइ अभओ—एस मे भाया सारवेमि, एय किं करेमि, एरिसो भाइ-नेहो त्ति सो रुट्ठो रुट्ठो नस्सइ । तओ वधिऊण, उट्टेर रे ! अमुगा अमुगा, अह पज्जोओ हरामि त्ति रडतो आणिज्जइ निज्जइ य विज्ज-पास । इम च नाय नयर-जणेण । सत्तम-दिणे पज्जोएण पेसिया दूई ताण पास । ताहिं वुत्त—एउ एक्कल्लउ त्ति ।

दूई-वयणेण एसो एगागी आगओ गवक्खेण ।
नहि जुत्तमजुत्त वा मुणइ मणुस्सो रमणि रत्तो ॥
पुव्व-निउत्त-नरेहिं गिह पविट्ठो परगणा-गिद्धो ।
बद्धो सो वारिगओ गओ व्व करिणी-कयाकखो ॥
अह खद्दाए सह वधिऊण दिवसमि नयर-मज्झेण ।
निज्जइ पज्जोय निवो अभयकुमारस्स पुरिसेहिं ॥
रे ! रे ! धावह गिण्हह मोयावह झत्ति म इमेहिंतो ।
एसोऽह पज्जोओ निज्जामि फुड इय रडतो ॥
वीहीकरण जणेण पुच्छिज्जइ को इमो ?, भणति नरा ।
वाणिय-भाया निज्जइ विज्जधर एस निच पि ॥
वाहिं आसरएहिं उक्खित्तो पाविओ य रायगिह ।
सो सेणियस्स कहिओ कड्ढिय खग्गो इमो पत्तो ॥
त हणिउ कुविय मणो भणिओ अभएण मा कुरु अजुत्त ।
ज किरइ सक्कारो सत्तुस्स वि गेह-पत्तस्स ॥
वसणमि समावडिय कह वि तुलग्गेण वेरिय लहु ।
उवयारमारिय तह करेसु जइ सो जियइ दुक्ख ॥
तो सेणिएण रन्ना मुक्को सक्कारिऊण पज्जोओ ।
इय परदार-पसत्तो सपत्तो वयण एसो ॥

इति पारदार्ये द्योतकथा ॥

रन्ना वुत्त—भयव ! मूलाओ चिय मए परित्थीओ ।
दूर भयकरीओ सुयगमीओ व्व चत्ताओ ॥
पर-रमणि-पसत्त मणो पाएण जणो न को वि मह रज्जे ।
गुरुणा भणिय—वन्नो सि जो परित्थी नियत्तो सि ॥
कमलाण सर रयणाण रोहण तारयाण जह गयण ।

परदार-निवित्ति-वयं वन्नंति गुणाण तह ठाणं ॥
अह गुरुणा वागरियं वेसा-वसणं नरिंद ! मुत्तव्वं ।
दविणस्स विणासयरं जं कमल-वणस्स तुहिणं व ॥
जं नीर-रासि-महणं व कालकूडं जणेइ जयरोगं ।
कवलेइ कुलं सयलं जं राहु-मुहं व ससि-विंबं ॥
धूमो व्व चित्त-कज्जं जं गुण-गणमुज्जलं पि मलिणेइ ।
जं दोसाण निवासो वंसिय-विवरं व सुयणाणं ॥
वेसा-वसणासत्तो तिवग्ग-मूलं विणासिउं अत्थं ।
पच्छा पच्छायावेण लहइ सोयं असोओ व्व ॥

रन्ना वुत्तं को सो असोओ ? । गुरुणा भणिओ सुण,

जं चवण-जम्म-निक्खमण-नाण-ठाणं ति सीयलजिणस्स ।
भद्देहि विहियसेवं तमत्थि भद्दिलपुरं नयरं ॥

तत्थ जसभद्दो राया ।

अरि-कामिणीण कुंकुम-कच्छूरी-कज्जलाइं अंगेसु ।
जस्स करवाल-धारा-जलेण सहस त्ति धोआइं ॥

तस्स सव्वओ समओ व्व बहुयत्थ-संगओ गओ व्व पवत्तिय-दाण-पसरो सरो व्व धम्म-गुण-जोग-सुंदरो सुंदरो सेट्ठी । तस्स कमल-दल-विसालच्छी लच्छी भज्जा । सा अचंत-वल्लहा वि अवच्च-रहिय त्ति दूमेइ मणं सेट्ठिणो ।

जओ --

विविह-मणि कणय-भूसण-जुया वि जुवई विणा अवच्चेण ।
न विरायइ वल्लिरपल्लवा वि वल्लि व्व फलहीणा ॥

लच्छीए भणिओ सेट्ठी—किं तुमं विसन्नो व्व दीससि ? । तेण वुत्तं जं तुमं निरवच्च त्ति तं मह महंतो संतावो । तीए भणियं—जइ एवं ता अन्नं परिणेसु । तेण भणियं—पिए ! न मे अन्न-भज्जाए अवच्चेणावि मण-निव्वुई । तीए वुत्तं—इत्थ नयरे सीयलजिणिंद-मंदिर-दुवार-देसे असोया नाम देवया अत्थि, सा समत्त-जण-पत्थियत्थे पयच्छेइ । ता तीए उवाइयं करेसु । 'जुत्तमेयं' ति भणिऊण गओ सेट्ठी लच्छीए समं सीयलजिण-भवणं । कप्पूरकुंकुम-कुसुमच्चणेहिं अच्चिओ भयवं । तओ तहेव अच्चिया देवया ।

भणिया य देवि ! जइ ते पभावओ मज्झ नंदणो होही ।
ता गरुय-विभूईए काहं पूयामहं तुज्झ ॥

तुह सतिय च नाम सुयस्स दाइ त्ति तप्पभावेण ।
लज्जीए सजाओ गब्भो समए पसूया सा ॥
जाओ पुत्तो तो सुंदरेण तोस गएण कारविय ।
नच्चत-रमणि-चक्क वद्धावणाय पवरेण ॥
अह पडिपुन्ने मासे गतु जिण-भदिरे विभूईए ।
भुवणच्छेरय-भूओ विहिओ पूआ-महो तेण ॥
सीयलजिणस्स तह देवयाइ पाएसु पाडिओ पुत्तो ।
नामेण असोयाए इमो असोओ त्ति वज्जरिओ ॥
पत्तो कमेण वुड्ढि सयल-कलाओ गहाविओ समए ।
मयर ध्वय-केलिवण जोव्वणमारोढुमाढत्तो ॥

जाया सुदरस्स चिता—पाएण पणागणासत्तस्स पुरिसस्स दव्व-क्खओ दीसइ, ता जाणावेमि पुत्त वेसा सव्व, जेण वेसासु वीसास न करेइ एसो त्ति । तओ भणिया चडा नाम कुट्टिणी—भद्दे ! मह पुत्त जाणावेसु वेसा-सरूव, देमि ते दीणार-लक्ख ।

निय दोस पयडण पि हु लुब्भाए कुट्टिणीए पडिवन्न ।
अत्था त नत्थि धणेण ज न कुव्वति एयाओ ॥
तो चडाए नीओ स गिहमसोओ पयपिओ एव ।
तुह वेसाण सव्व जहट्ठिय पुत्त ! साहेमि ॥
वर-वत्थाहरण-विहसियाओ वेसाओ जइ वि दीसति ।
तह वि विभाविज्जत न सोहण किं पि एयासि ॥

जओ—

असुणिय-जाइ-कुलाओ छुहाकुलाओ अदसणिज्जाओ ।
किणिज्जण परेहिंतो इमाओ घिप्पति वालत्ते ॥
अगाढ भजिउ विरसमारडतीओ नट्ठ-निउणेहि ।
लट्ठि-लयाए हणिऊण सिक्खविज्जति नट्ठ-विहि ॥
परिकम्मिऊण अग विविह-पयारेहि जोव्वणत्थाओ ।
चित्त वित्त च परस्स लिंति अप्पति नउ नियय ॥
बहु कवड-चाडु-वयणेहिं नेरसुप्पाइऊण पुरिसस्स ।
गिण्हति धण त निद्धण च निद्धु पि मुचति ॥
कय विविह-विप्पिय ओ वि अलिय वयणेहिं पत्तियाविति ।

तह कहवि नरं जह मुणइ एस सव्वं पि सच्चमिणं ॥
चवल-सहावाओ निरप्पणाओ अचंत-लोह-वद्धाओ ।
जाणंति वानरीओ व मुहेण जो अक्खियव्वो त्ति ॥
वंचह मा वंचिज्जह गिण्ह हियय्याइं देहि मा हियय्यं ।
इय अक्का-उवएसं अंतं व सरंति सुविणे वि ॥
अत्थस्स कए कुट्टिणमुवगूहंतीण जाण वेसाण ।
अप्पावि वेरिओ खलु को अन्नो वल्लहो ताण ॥

तहा

वेस विसिट्ठह वोरियइ जइ वि मणोहर-गत्त ।
गंगाजल-पक्खालिय वि सुणिहि किं होइ पवित्त ॥
नयणिहि रोयइ मणि हसइ जणु जाणइ सउ तत्तु ।
वेस विसिट्ठह तं करइ जं कट्ठह करवत्तु ॥
इय कित्तियं व सक्कइ कहिउं वेसा-सरूवमइगहणं ।
एत्थ य ठिओ सयं चिय तुमं पि पेच्छिहिसि पच्चक्खं ॥

अह चत्तारि दारियाओ १ गोरी, २ ललिया, ३ रंभा, ४ मयणा-नामाओ इमस्स घवलहरस्स मज्झे भिन्न-भिन्न-भवणेसु विट्ठंति, तासिं चरियं कुडुंतरिओ तुमं पेच्छसु । तहेव काउमाढत्तो असोगो । तत्थ गोरीए पुव्व-परिचियं चिराउ आगच्छंतं सिवं नाम पुरिसं दट्ठूण पुव्व-पविट्ठो पुरिसो निस्सारिओ अन्नदारेण, अप्पणा पुण पडिवन्नं तक्कालमेव पइव्वया-वयं । गुत्था मंगलवेणी, विमुक्काइं कुसुम-तंबोलाहरणाइं । तओ कयं सिवेण सह दंसणं । बाह-जल-भरिय-नयणाए भणियं अणाए सागयं पाणनाहस्स । सिवेण वुत्तं कुसलं ते ? । गोरीए भणियं केरिसं कुसलं तुह विरहे, संपयं पुण कुसलं जं तुमं जीवंतीए मए देव-उवाइय-सएहिं दिट्ठोसि ।

पिय ! हउं थक्किय सयलु दिणु तुह विरहग्गि किलंत ।
थोडइ जलि जिम मच्छलिय तल्लोविल्लि करंत ॥
मइं जाणियउं पिय-विरहियह कविघर होइ वियालि ।
नवरि मयंकु वि तह तवइ जह दिणयरु खयकालि ॥

इच्चाइ चाडु-वयणावज्जिय-चित्तेण सिवेण पिए मा झूरसु, कित्तियमिणं तुह सिणेहस्स त्ति भणिऊण दिन्नाइं कुसुम-तंबोल-वत्था-हरणाइं । असोएण सव्वमिणं दट्ठूण चिंतियं

कयइ कुडुव-कुडिओ विवेय-भायड-मेह-मालाओ ।
निच पर-वचण विहिय-अहिणिवेसाओ वेसाओ ॥

ललियाए अचताणुरत्तो मयण-सरिस-गत्तो दत्तो नाम इब्भो, सो तीए देइ ज मग्गिय घण , न करेइ पणय-खडण । पिच्छए निरुवमरूव पि वेरिणि व नियधरिणि । ललियावि त पसुत्त विमुत्तूण अन्नेण सद्ध रमइ । जग्गिएण दत्तेण कत्थ गयासि त्ति पुच्छिज्जती करेइ माइ पिइ-देवगुरुसतीए सवहे—तुम विमुत्तूण न मए मणेणावि अन्नो चितिओ त्ति । असोएण चिंतिय—

सवहे कुणति अलिए रजति पर सय न रज्जति ।
गिण्हति वण चिय नट्ठ घणेण विप्पति वेसाओ ॥

रभाए जोव्वणारभे वियभिय-हरिसो अत्थि सुडो नाम पुरिसो ।

भणिओ सो रभाए—सुद्ध ! मए कि पि तुज्झ जड कज्ज ।
ता किज्जउ घरवासो अजम्म जो न विहडेइ ॥
मह वाइयाए अप्पसु भूरिधण अज्ज एग-सुट्टीए ।
जेण तुम निव्विग्घ मह सग-सुह लहसि सिग्घ ॥
उक्खणिऊण निहाण घराउ सुद्धेण जपिय तीए ।
किं वा न कुणइ किं वा न देइ पुरिसो रमणि-लुद्धो ॥
त कुट्टिणीए गहिऊण जपिय झत्ति तुट्ठ-चित्ताए ।
मह धूयाए सद्धि विलस तुम वच्छ ! आजम्म ॥
कइवय-दिण-पज्जते नयर-तलार घरमि आणेउ ।
भणिओ सुद्धो एव कवडार लाए रभाए ॥
पिय यम ! इमो तलारो बलवतो मज्झ अप्पए भाडि ।
ता कि करेमि कि वा भणामि कि भणिहिसि तुम वा ॥
पिय ! सरसु दिवसमेक पवरा पीई पुणो वि सह तुमए ।
अन्नह होइ अणत्थो तुह स-कुडुवस्स अम्ह पि ॥
त वज्ज-वडण-दुसह वयण सोउ कह पि सुद्धेण ।
भीएणाणुन्नाय अन्न न गइ त्ति दुहिएण ॥
नीहरिओ भवणाओ तत्थ पवेस पुणो वि जपावंतो ।
रभा-सजोय-सुहस्स तह य विहवस्स सो चुक्को ॥

असोएण चिंतिय—

अकयपुन्न-गामणीओ सिरोमणीओ धणथलमणाण ।

पालंति न वेसाओ निय-जीहाए वि पडिवन्नं ॥

मयणाए अणुरत्तो भद्दो नाम वाणिउत्तो । निद्धणो त्ति तं न कामए मयणा । सो परासव-पयं अप्पाणं मन्नंतो अत्थत्थी गओ असोया-देवीए भवणं । अच्चिऊण तं निविट्ठो तीए पुरओ । परिचत्त-चउव्विहाहारो ठिओ अट्ठ अहोरत्ताइं । अट्ठम-रयणीए भणिओ देवयाए -भो ! किमेवं चिट्ठसि ? । भद्देण भणियं- देवी ! धणत्थी तुमं सेवेमि । देवीए वुत्तं नत्थि ते पुन्नं । तेण वुत्तं जइ मे चिंतामणी-पयाणेण पसायं करेसि तो उट्ठेमि, अन्नहा एत्थेव किमिपुंजो होमि । मुणिय-तन्निच्छयाए देवयाए दिन्नो तस्स चिंतामणी कहियं च- -पंच-परमिट्ठि-मंत-सरण-पुव्वं भणिओ पइदिणं पंच-दिणार-सयाइं वियरिस्सइ एसो त्ति तिरोहिया देवी । सो वि चिंतामणी-लाहप्पेण संपुन्न-मणोरहो विलसइ । मयणो त्ति मुणिउं मयणाए पवेसिओ नियघरं । देइ एसो जं मग्गियं । चिंतियं मयणाए नूणं इमस्स परिग्गहे अत्थि चिंतामणी, अन्नहा कहं एरिसी दाण-सत्ती, ता तं गिण्हामि । तओ पहाणोवविट्ठस्स तस्स कुप्पासं खल्लयाओ गहिओ तीए चिंतामणी । पुणो किंपि मग्गिएण निहालियं अणेण खल्लयं । तं अपेच्छन्तेण पारद्धा गवेसणा । भणियं मयणाए पज्जत्तं तुह दाणेण । भा से परियणं अब्भक्खाणेण दुमिहिसि, ता निग्गच्छ गेहाओ । भद्देण चिंतियं नूणं इमीए हरिओ चिन्तामणी, कहं अन्नहा सिद्ध-कज्जं व निद्दक्खिण्णं जंपइ, परं किं किरइ अदिट्ठ चोरो राय त्ति विलक्खचित्तो निग्गओ भद्दो । चिन्तियं असोएण

न दया न लोय-लज्जा नाकिरि-भयं न पाव-संका य ।
अत्थ-गहणत्थ-विरइय-विविह-किलेसाण वेसाण ॥

एवं ठिओ वरिसमेक्कं असोओ । जंपिया अणेण कुट्टिणी मुणियं मए वेसा-सरूवं । नीओ असोगो सुंदर-समीवे तीए । भणिओ सुंदरो जाणाविओ मए तुह सुओ वेसा-सरूवं, कहं पि न वंचिज्जइ वेसाहिं । सुंदरेण दिण्णं पडिवन्नं दीणारलक्खं कुट्टिणीए । अइक्कंतो कोइ कालो । कयाइ चिंतियं असोएण

सोहइ सिसुत्तणेचिय न जुव्वणे जुयमिणं मणुस्सस्स ।
जणणि-थण-दुद्ध-पाणं पिउ-लच्छीए य परिभोगो ॥

ता गंतूण देसंतरं विढवेमि विहवं, तोसेमि सयण-गणं, करेमि देवगुरु-पूयं, पूरेमि समग्ग-मग्गण-मणोरहे । तओ जणणी-जणायाणुन्नाओ दीणार-

दस-लक्ख-मुल्ल भड गहिऊण गओ गयउर नयर असोगो। पवत्तो तत्थ ववहरिउ। दिट्ठो कामलयाए गणियाए। ता कह पि गिण्हामि इमस्स धण ति चिंतिऊण पलोइओ विलास पेसलाए दिट्ठीए, धण-गहण-कयावेसा वेसा एस त्ति चिंतिउ इमिणा भय-विस विसहुलेण सिग्ध चग्धि व्व सा मुक्का । तीए य दिट्ठि दूइ पट्ठविउ वचिउ असक्काए पच्छा त आणेउ पट्ठविया चेडिया दूई ।

तीए वि भणिई-निउणाए आणिउ सक्खिओ न सो गेहं ।
पच्छा गया सय चिय कामलया तस्स आवासे ॥
भणिओ इमीए—जप्पभिइ सुहय ! दिट्ठोसि अमर-कुमरो व्व ।
तप्पभिइ मइ जाओ कुसुमसरो तत्त-लोह-सरो ॥
ता काऊण पसाय मह हियय जह अलकिय तुमए ।
तह मज्झ मदिर पि हु निय-आगमणेण मडेसु ॥
एव भणिओ वि इमो कामलयाए गिहे न सपत्तो ।
ता पइदिणमाढत्ता तं पइ सा पत्थण काउ ॥
पइदियह-पत्थणाए जाओ ता निट्ठुरो वि मउय-मणो ।
ज पत्थरो वि भिज्जइ निरतर नीर-पूरेण ॥
धणमेव न दायव्व को मह दोसो इमीए गिह गमणे ।
इय चिंतिउ असोओ कामलयाए घर पत्तो ॥

भणिय इमीए—

अज्जु विवाणउ अज्जु दिणु अज्जु सुवाउ पवत्तु ।
अज्जु गलत्थिउ सयलु दुहु ज तुहु मह घरि पत्तु ॥
इय चाडु-वयण-सजणिय-सभमो निच्चमेइ तग्गेहे ।
सो तदुवरोहओ चिय ताए सह कुणइ सभोग ॥
वेसा-जणोचियेहि कवडोवाएहि कितु विविहेहि ।
सो मग्गिओ वि तीए मणिच्छिय देइ नहु वित्त ॥

तओ पाडवेसिय कुट्टिणीओ मेलिऊण भणिया कामलया कुट्टिणीए—वहु-प्पयार पि पत्थिओ इमो न देइ निय-विहव । ता नूण सिक्खविओ कीए वि वेसा-सरूव । ताहि भणिय—जीवत-कवडाइं कथीइ कामलए ! तए, सपय मय-कवडाइ करेसु । तीए वुत्त—एव करिस्स । तओ भणिओ असोगो ताइ मह घर अणागच्छते गेहासन्नस्स गोसुह-जक्खस्स कय मे उवाइय, जइ जक्ख ! मे घर आगमिस्सइ असोगो, ता मए असोग दिन्नाइ पसत्थ-व-

त्थाहरणाइं परिहिऊण असोग-दिन्नेण महाविभवेण तुमं अच्चियव्वो। अन्नहा तुह अग्गओ अग्गी-साहियव्वो। ता पियय्म ! संपाडेसु सव्वमेयं। तं सोऊण असोगो ठिओ तुण्हिक्को। तओ भणियं कामलयाए नाह ! नोहं वल्लहा ते किं तु तुमं घणं बहु मन्नेसि, ता किं मे जीविएणं ति भणिऊण जक्खस्स पुरओ रयाविया चंदणागरु-कट्ठ-निचिया चिया। अकय-सोयस्स असोयस्स पचक्खं पविट्ठा तत्थ सा। जालाजाल-पल्लविय-दिसिमुहो पज्जालिओ हुयवहो। सधुच्छलिओ लोय-कलयलो। विसाय-विसहर-डक्काहिं व अक्कं दियं अक्काहिं। खणमेत्तेण भासरासी हूआ चिया। कामलया पुण ततो विणिग्गया पुव्व-कय-सुरंगाए। कवडमिणं असुणंतो गओ असोगो परं सोगं। कय-कवड-विसेसाओ वेसाओ इमाओ कहवि न मरंति। जणिय-जलण-प्पवेसा वेसा एसा न होइ फुडं। ता जं इमा मरंती उवेक्खिया तं मए कयं न सुहं। चुक्को अहं अभग्गो हा ! एरिस-रमणी-रयणस्स। इय विलवंतो जा कुट्टिणीए पासंमि अच्छइ असोगो कय-पुरिस-वेज्ज-रूवा ता अन्ना कुट्टिणी भणइ कुट्ठ-भगंदर-खय-सास-कास-पमुहे हरामि रोगेऽहं। मंतोसहेहिं रुंभेमि थावरं जंगमं च विसं। रक्खेमि जक्ख-रक्कस-डायणि-भूय-ग्गहाइणो दोसे। जीवावेमि मयं पि हु किं बहुणा अत्थि जा छारो। इमं सोऊण भणियं असोगेण भद्द ! जइ एवं ता जीवावेसु मे हियय-वल्लहं। वेज्जेण वुत्तं दंसेसु छारं। दंसिओ सो। वेज्जेण भणियं- बहुणा दव्व-वएण इमं कज्जं सिज्झइ। असोगेण भणियं- अहं करिस्सं दव्व-व्वयं। तओ तत्थ कराविओ मंडवो। आलिहियं मंडलं। पारद्धो होमो। सत्तम-दिणे सुरंगामग्गेण आगया कामलया। आणंदिओ असोगो। पेम्म-संभम-विभलंगेण आलिंगिया तेण एसा

अह कामलयाए नेह-मोहिओ देइ मग्गियं विहवं।
थेव-दिणेहिं असोगो संजाओ खीण-सयल-धणो॥
तो निद्धणो त्ति भुणिउं तीए निस्सारिओ नियघराओ।
सो साहा-चुक्को मक्कडो व्व जाओ विलक्ख-मणो॥
चिंतेइ इमं हा ! एत्तियं पि मूढेण जाणियं न मए।
किं कत्थवि कहवि मया छारीभूया य जीवंति ?॥
मं वंचिउं इमीए निन्नेहाए कयं मरण-कवडं।
वेत्तूण घणं इहरा घराओ निस्सारिओम्हि कहं॥
मह वेसा-चरिय-पढावणत्थमत्थ-व्वओ कओ पिउणा।

विट्लो चिय संजाओ इमीए मुसिओम्हि ज एव ॥
सो परिवार-विमुक्को कत्थ वि केणावि अेकय-सम्माणो ।
तत्थेव ठिओ लज्जाउ निय पुरगतुमतरतो ॥
तस्स सरूव मुणिउ पुरिसो भद्दिलपुर गओ एक्को ।
सो सुदरस्स साहइ त सोउ दुमिओ एसो ॥
भणिया अणेण चडा—मह पुत्तो कि पढाविओ तुमए ।
ज सो सयल पि धण गणियाए गयउरे गहिओ ॥
तो कुट्टिणीइ भणिय—खेय मा कुणसु सह मए चलसु ।
गतूण गयउरे जेण तुज्झ अप्पेमि पुत्त-धण ॥
सह सुदरेण चडा सपत्ता तत्थ पेच्छइ असोग ।
तेण सह मतिउ किं पि कुणइ डुवीइ वेसमिमा ॥
आढवइ गाइउ विहिय-डुववेसेण सुदरेण सम ।
कामलयाए गेहस्स अग्गओ मणहर गेय ॥
त निसुणइ एक्कमणा कामलया जाव ताव सपत्तो ।
सहस त्ति असोगो लग्गिऊण दुएविं गले रुयइ ॥
दोवि इमाइ रूयताइ त पयपति—वच्छ ! ते लच्छी ।
कत्थ गया ज दीससि तुम किसो मलिण-चत्थो य ॥
तेणमुलीइ तेसिं कामलय दसिउ भणियमेय ।
एईए वेसाए गहिया म वच्चिउ लच्छी ॥
त दट्टु कामलया भीया चिंतइ—असोहण जाय ।
ज घणलुद्धाइ मए विहिओ डुवेण सवधो ॥
ताइ भणियाइ तीए वुत्त तमिण परस्स मा कहए ।
तेहि भणिय समप्पसि जइ अम्ह धण समग्ग पि ॥
ता न कहेमो अन्नस्स कस्सई अन्नहा कहिस्सामो ।
तीए भीयाइ धण सव्व पि समप्पिय ताण ॥
तो कुट्टिणी समेओ पुत्त वित्त च गिण्हिउ झत्ति ।
भद्दलपुरमि नयरे सपत्तो सुदरो सेट्ठी ॥
वेसाओ रक्खसीओ व तओ असोगो परिचयइ निच ।
जम्हा न होइ पुरिसो अखडिओ पडिओ कहवि ॥

जिणधम्मा-कम्म-निरओ कालं गमिउं सदार-संतुट्ठो ।
पज्जंत-गहिय-दिक्खो मरिऊण इमो गओ सुगइं ॥
इति वेश्या-व्यसने अशोक-कथा ।

रन्ना भणियं भयवं ! वेसासु मणं अहं पि न करिस्सं ।
गुरुणा भणियं भवउ उत्तम-पुरिसस्स जुत्तमिणं ॥
संपयं मज्ज-वसण-दोसे सुणसु
नच्चइ गीयइ पहसइ पणमइ परिभमइ सुयइ वत्थं पि ।
तूसइ रूसइ निक्कारणं पि मइरा-मउम्मत्तो ॥
जणणिं पि पियथमं पियथमं पि जणणिं जणो विभावंतो ।
मइरा-मएण मत्तो गम्मागम्मं न याणेइ ॥
न हु अप्प-पर-विसेसं वियाणए मज्ज-पाण-मूढ-मणो ।
बहु मन्नइ अप्पाणं पहुं पि निब्भत्थए जेण ॥
वयणे पसारिए साणया विवरब्भमेण मुत्तंति ।
पह-पडिय-सवेस्स व दुरप्पणो मज्ज-मत्तस्स ॥
धम्मत्थ-काम-विग्घं विहणिय-मइ-कित्ति-कंति-गोज्जायं ।
मज्जं सव्वेसिं पि हु भवणं दोसाण किं बहुणा ? ॥
जं जायवा स-सयणा स-परियणा स-विहवा स-नयरा य ।
निच्चं सुरा-पसत्ता खयं गया तं जए पयडं ॥
आसि पुरी बारवई सुरट्ठ-विसयंमि सव्व-कणय-मई ।
डज्झंत-महण्णव-तीर-खित्त-वडवानल-सरिच्छा ॥
गयण-यल-पसरिएणं पिसंडि-पासाय-कंति-पडलेणं ।
जा कणय-सेल-संकं दूराउ जणस्स संजणइ ॥
अक्के व्व जस्स चक्के फुरिए रिउ-तिमिर-मंडलं खीणं ।
भुवणब्भुरण-सयण्हो कण्हो सो तत्थ नर-नाहो ॥

सो दसहिं दसारेहिं जेट्ठ-भाउणा बलदेवेण संब-पज्जुन्न-पमुहे-कुमार-अड्ढ-कोडीहिं अणेग-विलासिणी-सय-सहसेहिं य सहिओ संपज्जंत-चिंतिय-मणोरहो रज्जसुहं भुंजई । अन्नया तत्थ भयवं अरिट्ठनेमी समागओ । कयं तियसेहिं समोसरणं । सयल-जायव-समेओ पत्तो कण्हो । कया सामिणा देसणा ।

पाणेसु निच्च-पहिएसु चले सरीरे,
तारुन्नयंमि तरले मरणे धुवंमि ।

धम्मं समग्ग-सुह-संपउणा निमित्त,
सुत्तूण नत्थि सरणा सुवणे जणाण ॥

लद्धावसरेण भणिय कण्हेण—एसा वारवई सुवन्न-रयणाइन्ना थिरा किं न वा ? । सामी जपइ—ज इत्थि कयग सव्व पि त भगुर । कण्हो पुच्छइ—को इमीइ निहणं काही । पहु अक्खइ—सव्वेहिं सह जायवेहिं नयर नेही विणासं सुरा । कण्हेण भणिय—कहमेय ? । सामिणा भणिय—इत्थ दीवायणो परिव्वायगो बभयारी उट्ठ-काल-भोई तव चरतो चिट्ठइ । सो सुरा-पाण-मत्तेहिं सवीह-कुमारेहिं कोविओ वारवइ विणासेही । जायव-कुलस्स अत काही । पुणो पुच्छियं कण्हेण सामि ! कत्तो मे मरण भविस्सइ ? । सामिणा कहिय—जो एस ते जेट्ठभाया वसुदेव-पुत्तो जरादेवीए जाओ जरकुमारो नाम, इमाओ ते मच्चू । तओ जायवाण जरकुमारे सविसाया सोण्ण निवडिया दिट्ठी । चिंतिय इमिणा—अहो ! कट्ठ कट्ठ अह वसुदेव पुत्तो होऊण सयल-जणमिट्ठ कणिट्ठ भायर विणासेहामि त्ति । तओ आपुच्छिऊण जादव-जण जण हण-रक्खणत्थ गओ वणवास जरकुमारो । तमि गए हरिपमुहा जायवा जाय सोया जय पि सुन्न व मन्नति पणमिऊण अरिट्ठनेमिं जीवन्तोयस्स विसेसओ वारवईए जायव-कुलस्स य अणिच्चय चिंतता पविट्ठा नयरिं । घोसाविय पुरीए कण्हेण जहा सुरा समग्गा वि कायव-वण-सुहाए परिहरियव्वा पयत्तेण । जम्हा नेमिजिणेण वज्जरियमिणं सुरा-पमत्त मणा दीवायण महारिसिं कुमरा खलियारइस्सति । सो कुविओ वारवइ विणासिही, सयल-जायव-समेय । तो किंकरेहिं नेऊण तत्थ सव्वा सुरा चत्ता ।

सा य सिला-कुडेसु कायव-वणमि तेहिं पक्खित्ता ।
कायवरी-गुहाए भन्नइ कायवरी तेण ॥
अह वलदेवस्स लहू भाया नामेण अत्थि सिद्धत्थो ।
नेहेण सारही सो तस्सेव भणइ त एव ॥
संसारो जम्म-जरा-मय मरण-प्पमुह-दुह-भरकतो ।
खण-भगुरो य एसो विसेसओ जायव-कुलस्स ॥
ता म विसुय गिण्हामि जेण पहु-नेमिनाह-पय मूले ।
मुक्ख सुह-रुक्ख मूल दिक्ख कम्म क्खपण दक्ख ॥
नाऊण निच्छय से वलदेवो भणइ कुरु तुम एव ।
किंतु वसणमि कंमिवि पडिवोहिज्जसु मम भद्द ! ॥

तं सो पवज्जिउं गहिय-संजमो नेमिनाह-पासंमि ।
छम्मास-मित्त-कालं कय-तिव्व-तवो गओ सग्गं ॥
अह छड्डिया सुरा जा गुहाइ कायंबरीइ कुंडेसु ।
सीयायव-पवण-हया सा जाया सुट्ठ पक्क-रसा ॥
तं दट्ठुं संब-कुमार-संतिओ लुद्धओ परिभमंतो ।
आसाइउं पवत्तो अइसाउरस त्ति सो तुट्ठो ॥
तं अंजलीहिं घुंटइ तह पेच्छइ भय-कुलाइं भत्ताइं ।
पाऊण तं सुरं निब्भयाइं कीलं कुणंताइं ॥
संबकुमारस्स इमं सो अक्खइ, तत्थ वचए संबो ।
पाऊण तं सुरं चिंतियं च तुट्ठेण संबेण ॥
न मह इमीए सुराए पाणं जुत्तं विणा कुमारेहिं ।
एगागिणो न जम्हा भाणंति सुहाइं सप्पुरिसा ॥
तो बीय-दिणे संबो मेलिय दुइंत-कुमर-निउरुंबो ।
कायंबरी-गुहाए कायंब-वणंमि संपत्तो ॥
आणाविऊण पायव-तलेसु ओवड्ढ-भंडला तत्थ ।
अमयं व पियंति सुरं सुरासुरंजियमणा कुमरा ॥
तीए मएण गायंति निब्भरं ते हसंति नचंति ।
आलिंगंति परोप्परमिओ तओ तत्थ कीलंति ॥
अह वारवइं नयरिं कुविओ दीवायणो स्वयं नेही ।
इय नेमिनाह-कहियं सोऊण मणे विसन्नो सो ॥
हा ! पावनिही हा ! दुट्ठचिट्ठिओ हा ! अभग्गवंतोऽहं ।
जो जायव-कलियाए वारवईए स्वयं काहं ॥
मं को वि कोवइज्ज त्ति जामि अन्नत्थ पुरिमिमं मुत्तुं ।
इय चिंतिऊण विजणे वणंमि दीवायणो पत्तो ॥
दट्ठूण तं कुमारेहिं जंपियं मज्ज-पाण-मत्तेहिं ।
निदय-मणो दुरप्पा सो दीवायणरिसी एसो ॥
वारवईए स्वय-कारओ त्ति जो रिट्ठनेमिणा कहिओ ।
ता निब्भरं हणामो निक्कारणवेरियं एयं ॥
तो कुविएहिं तह ताहिं ताडिओ मुट्ठि-लेट्ठु-लट्ठीहिं ।
जह नीहरंत-रुहिरो पडिओ धरणीयले एसो ॥

कण्हेण सुणियमेय अहह ! अकज्ज कयं कुमारेहिं ।
जुत्ताजुत्त-वियारो दुद्दताण हवइ किं वा ॥
इय चिंतंतो वलदेव-सज्जुओ खेयनिब्भरो कण्हो ।
दीवायणमणुणेउ कायव-वणमि संपत्तो ॥
रोस फुरियाहरुट्ठो दिट्ठो दीवायणो मुणी इमिणा ।
नमिऊण जंपिओ सो—महरिसि ! जाणसि तुम एय ॥
कोहो तिव्वंतवीण तरूण दावानलो व्व खय-हेऊ ।
कोहो पयड-सत्तू विवेय जीविय-विणास-यरो ॥
कोव मुत्तूण अओ पडिवन्ना उवसमं महा-पुरिसा ।
ते बाल-मूढ-मत्ताइयाण न गणंति अवराह ॥
तो खमसु अम्ह कुमराण मज्जमत्ताण दुच्चरियमेय ।
इय भणिओ वि न मुचइ जाहे दीवायणो कोव ॥
ता भणिय वलदेवेण—कण्ह ! भो ! भो ! अल पयत्तेण ।
कुणउ नियं-चिंतियमिमो किमन्नहा होइ जिणवयण ॥
दीवायणेण भणिय नरिंद ! कुमरेहिं हम्ममाणेण ।
कोव वसेण पइन्ना मए महंती इमा विहिया ॥
मुत्तूण दुवे तुम्हे सयणस्स विमोक्ख-संभवो नत्थि ।
बारवईए विणासे ता गच्छह किं वियारेण ॥
अह सोय-भरक्कंता पुरि गया वासुदेव-वलदेवा ।
वयणेहिं मिलाणेहिं हिम-पीडिय-पंकएहि व ॥
वित्थरिय सयलाए पुरीए दीवायणस्स वयण पि ।
अह पडह दाण पुव्वं कण्हो घोसावए एय— ॥
तव-नियम देव-गुरू वंदणाइ-धम्मुज्जया जणा होह ।
ज परिणामो नयरीए दारुणो सामिणा कहिओ ॥
एत्थंतरम्मि पुणरवि अरिट्ठनेमी समागओ भयवं ।
रेवयगिरि अवयंसे सहसंववणे समोसरिओ ॥
तो जायवा जिणिंद नमिऊण पुरो सहाइ विणिविट्ठा ।
संसारुव्वेय-करी धम्म कहा भयवया विहिया ॥
संविग्ग मणा पज्जुन्न-संव-निसढ-सुय सारण प्पमुहा ।
पव्वज्ज पडिवन्ना कुमरा सामिस्स पय-मूले ॥

अह रुप्पिणी पयंपइ कण्हं पिय ! एरिसं अणिच्चत्तं ।
संसारिय-भावाणं विसेसओ जायव-कुलस्स ॥
ता मं विसज्ज गिण्हामि जेण नेमिस्स अंतिए दिक्खं ।
वाह-जल-भरिय-नयणो विसज्जए रुप्पिणिं कण्हो ॥
सा पडिवज्जइ दिक्खं सहिया बहुयाहिं रायघूआहिं ।
तो जायवा ससोगा नमिउं नेमिं पुरिं पत्ता ॥
विगयसिरिं पिव मन्नइ अप्पाणं रुप्पिणिं विणा कण्हो ।
पत्तो अरिट्ठनेमी जण-पडिबोहत्थमन्नत्थ ॥

पुणो वि पुरीए कारावियं घोसणं कण्हेण जहा- भो ! जायवा ! महंतं दीवायणाओ भयमुवट्ठियं ता विसेसओ धम्मविनिरया होह । वज्जेह पाणाइवाय-मुसावायादिन्नदाण-परदार-परिग्गहे । अणुचिट्ठह आयंबिल-चउत्थ-छट्ठट्ठमाइ-तव-विसेसे । अच्चेह पवित्त-गत्ता पयत्तेण जिणिंदे । पज्जुवासह जिइंदिया साहुणो । तेहिं वि तहत्ति पडिवन्नमेयं । दीवायणो वि दुग्गई वारवईए विणासे कयनियाणो मरिऊण समुप्पन्नो अग्गिकुमारेसु । संभरिय-पुव्व-जायव-वेरो आगओ वारवई-विणासणत्थं । न पभवइ जिण-वंदण-चण-नियमोववास-पराय-परस्स जणस्स । एवं दीवायणो छिद्दण्णेसि ठिओ ताव जाव गयाइं बारस-वरिसाइं । तओ लोएण चिंतियं नट्ठो निज्जिओ निप्पभो पडिहय-तवो दीवायणो कओ त्ति निब्भओ वारवई-जणो पुणो कीलिउमाढत्तो । कायंबरी-पाण-परायणो जाओ । सो अग्गिकुमारो छिद्दं लहिऊण बारवइं विणासिउमारद्धो बहुरूवे उप्पाए उप्पाएइ । जुगंत-सरिसं संवत्त-वायं विउव्विऊण कट्ठ-तण-पत्त-संघाए पलायंत-जणे य महारवं करंते पुरीए अब्भिंतरे पक्खिवइ । पज्जालए भीसणं महंतं जलणं । पुणो पुणो उज्जाणेहिंतो तरु-गुम्म-लया-वल्लि-तणाईणि पक्खिवइ । घरं-घराउ उग्गेण अग्गिणा धूमेण य गंतुं न तीरइ नाणा-भणि-खंड-भंडिया कणयजमया समंतओ फुट्टंति पासाया तडत्ति विसट्टंति महीयले करि-तुरय-करह-वसह-रासह-मेस-पसु-पक्खि-गणाणं महंतो दारुणो सद्दो संभूओ । जायव-जणा भत्ता पमत्ता य पियाबाह-समालिंगिया डज्झंति । हाहारव-गब्भिणं रुयंति पियंगणाओ । तओ बलदेव-वासुदेवा दट्ठूण डज्झमाणिं बारवइं मुक्क-अक्कंद-सद्दा पिउणो घरमुवागया । सिग्घं च रोहिणिं देवइं पियरं च रहमारोविऊण चलिया जाव तुरय-वसहा हुयासणेण डज्झमाणा न सक्कंति रहवरं समाकरिसिउं ताव ते सयमेव आयट्टिउं पवत्ता । एत्थंतरे ही

महाराय-कण्ह ! हा राम ! हा पुत्त ! हा वच्छ ! हा नाह ! परित्तायहि परित्तायहि त्ति सयलधरेसु उट्ठिया करुणा समुल्लावा । तओ वलदेव-कण्हेहिं तुरिय-तुरिय गोउर-द्वार जाव नीया दोवि रहा, इदकीलेण च ते रुद्धा । तओ तम्मि दकील पाएण वलदेवो जाव चुण्णेइ ताव जलणेण त दुवार जालाहि जलिउ-माढत्त । एत्थतरे दीवायणेण सलत—भो ! मए पुव्वमेव भणिय जहा तुम्हे दुवे मुत्तूण अन्नस्स सुत्थो नत्थि त्ति मे पव्वज्जा । तओ वासुदेवेण पायतलाहय कवाडमेक्क धरणी-यले निवाडिय, विहव च जालावली-पलित्त रामेण । तओ ते वसुदेव-रोहिणी-देवईहिं भणिया—पुत्तया ! तुम्हेहिं जीवमाणेहिं जायवकु-लस्स पुणो वि समुन्नई भविस्सइ ता तुरिय-तुरिय वच्चया ! निग्गच्छह त्ति । तओ दीवायणस्स माया-पिऊण च वयणेण सकरुण रुयता निग्गया कण्ह-वल-देवा । वारिं भग्गुज्जाणे ठिया डज्झमाण वारवइ पिच्छति । दीवायणेण वि सयलाइ दुवाराइ देव सत्तीए ढक्किऊण विसेसेण पज्जालिया नयरी । एत्थतरे रामस्स पाण-वल्लहो पुत्तो मणुओ कुज्जवारओ नाम वालकुमारो चरम देह-धरो सो निपय-भवणुत्तमगे समारुहिऊण भणइ—भो ! भो ! सुणतु समासन्न-देवय-जणा ! अरिट्ठनेमि-सामिणो अह सिस्सो । समणो दतो सव्व-भूय-दया-वरो मोक्ख गमिस्सामि त्ति सामिणा समाइट्ठो चरमदेहो । त जइ सच भय-वओ वयण ता किमेय ? ति भणिए उवट्ठिया जभगा देवा । तेहिं उक्खित्तो जलत जलणाओ । नीओ पल्हवदेस नेमि पासे ।

अह पायवोवगमण समभावेण जणट्ठिय तइया ।
कण्हस्स महीवइणो सोलस देवी-सहस्सेहि ॥
तह पायवोवगमण सजाय जायवाण महिलाण ।
सव्वासि चिय धम्मुज्जयाण जलणाउ भीयाण ॥
इय जायवाण सट्ठी जणाण चावत्तरी य सेसाण ।
कुलकोडीओ दीवायणेण नयरीए दड्ढाओ ॥
एव अम्मासेण दड्ढा दीवायणेण वारवई ।
तेण य पलाविया सा पच्छा पच्छिम-समुद्दमि ॥
वलदेव वासुदेवा उज्झति पिच्छिऊण वारवइ ।
वाह-भरियच्छि-जुयला जपति परोप्पर एव ॥
नीसेस-सयण-रहिया रज्ज-विउत्ता विणट्ठ-परिवारा ।
भय-तरलच्छा हरिण व्व सपय कत्थ गच्छामो ॥

रामेण भणियमेयं दक्खिण-महुरा-पुरीइ गच्छामो ।
अच्छंति वच्छला अम्ह बंधवा पंडवा तत्थ ॥
कण्हो भणइ मए ते विसाणिया दोवईइ आणयणे ।
जं गंगाउत्तरंतस्स मज्झ पट्ठाविओ न रहो ॥
पुव्वुत्तेहिं इमेहिं, ता कहं ताण वच्चिमो नयरि ।
भणियं बलदेवेणं ते पंडु-सुया महापुरिसा ॥
करिहंति कहं पि न ते परासवं परम-बंधवा अम्ह ।
जम्हा घरागयाणं नीओ वि न दुट्ठमायरइ ॥
पडिवन्नमिणं कण्हेण तो गया दो वि हत्थिकप्पपुरे ।
कण्हो जंपइ बंधव ! वाहंति छुहा-तिसाउ समं ॥
तुममप्पमत्तो वाहिं चिट्ठ अहं भत्त-पाणमाणेमि ।
जइ पुण होज्ज अवाओ मह मज्झगयस्स तत्तोऽहं ॥
काहामि सिंहनायं आगंतव्वं तओ तए झत्ति ।
इय जंपिऊण पत्तो पुरस्स मज्झंमि बलदेवो ॥
वत्थय-पडेण पच्छाइऊण सिरिवच्छलंछियं वच्छं ।
सयल-सुवणामिरामो कंदुय-हट्टं गओ रामो ॥
रूवेण पमाणेण य अब्भहिओ सो असेस-मणुयाण ।
लोएण सव्वविज्जइ विम्हय-रस-वियसिय-च्छेण ॥
हट्टंमि अंगुलीयं समप्पिउं किणिय-भक्ख-हत्थो सो ।
कडय-जुयलं च दाउं गहिय-सुरो जाव नीहरइ ॥
तावारक्खिय-पुरिसेहिं अक्खियं अच्छदंत-भूवइणो ।
बलदेव-समो रूवाइएहिं पत्तो नरो को वि ॥
रन्नावि ससंकेणं तं हणिउं पेसिउं नियं सेन्नं ।
पहरिउमिणं पयट्टं बलस्स लोउत्तर-बलस्स ॥
कण्हस्स सद्द-सन्नं काउं सो तस्स संमुहो हुक्को ।
नियडं करिमारुहिऊण हरिण-जणस्स सीहु व्व ॥
कण्हो वि तत्थ पत्तो पुरग्गलं कड्ढिऊण पहरेइ ।
विहि-विवलं तं भग्गं नाणज्झाणेहिँ कम्मं व ॥
भणिओ य अच्छदंतो अरे दुरायार ! वारवइ-दाहे ।
करि-तुरयाइ-बलं पिव किं बाहुबलं पि गयमम्ह ? ॥

ता भुजसु निय रज्ज सुक्खो अम्हेहि वइयरो एसो ।
इय भणिउ ते पत्ता पत्तल-तरु-पवरसुज्जाण ।
तत्थ गलतसुजला नमो जिणाण ति जपिउ दो वि ।
त अन्न भुजता विसाइणो चिंतयति इम ॥
सुहि-सयणाइ-विहूण भत्त मोत्तूण पवर-रिद्धिए ।
एव पि भुज्जइ अहो ! दुसहाओ छुहा पिवासाओ ॥
किंचि जिमिऊण चलिया कोसवारन्नसुवमाथा एए ।
तो सल्लवण भत्ताओ भइर पाणाओ गिम्हाओ ॥
बहु-पह परिस्समाओ सोयाई-सयाओ पुन्न विगमाओ ।
कण्हो फुरत तण्हो वलदेव जपए एव ॥
हे भाय ! भाय-वच्छल ! तण्हा म वाहए, सुसई वयण ।
आणसु कत्तो वि पय पय पि गतु न सक्कोइ ॥
भणिय वलदेवेण—इह तरुच्छायाए चिट्ठ अपमत्तो ।
विविहोवद्दव-बहुल सव्व पि हु सुव्वइ अरन्न ॥
वणदेवीओ य पयपियाओ पिय-वधओ इमो मज्झ ।
तुम्हेहि रक्खियव्वो नासो व्व समप्पिओ तुम्ह ॥
इय भणिऊण गओ सो जलत्थमह पीय वत्थ-पिहियगो ।
जाणूवरिकय-पाओ जणद्दणो सुविउमारद्धो ॥
तत्तो पलवकुव्वो धणु-हत्थो वग्घ-चम्म-पावरणो ।
हरिण वहत्थ त देसभागओ सो जरकुमारो ॥
कण्हो तेण धणु कड्ढिऊण मुक्केण निसिय-बाणेण ।
हरिण-ब्भमेण विद्धो मम्म-पएसमि पायतले ॥
तो उट्ठिऊण सहसा आढत्तो केसवो भणिउमेव ।
केण विणा अवराह विद्धोइ हत्त ! पायतले ॥
न मए अन्नाय-कुलो एत्तिय-काल कयाइ कोइ हओ ।
ता सिग्घ निय-गोत्त मह अक्खउ सो जइ मणुस्सो ॥
तरु-गहणतरिएण जराकुमारेण चिंतिय एय ।
हरिणो न होइ एसो पुरिस विसेसो इमो को वि ॥
गोत्त च मज्झ पुच्छइ कहेमि ता तं कहेइ जरकुमरो ।
वसुदेव-जरादेवीण हरिकुलत्तसयाण सुओ ॥

हरिणो जइकवीरस्स जेट्ठ-भाया जरकुमारोऽहं ।
कण्ह-वह-वज्जणत्थं भमामि वाहो व्व रन्नंमि ॥
जायाइं वच्छराइं बारस, तुम्हे वि कहह के तुम्भे ? ।
कण्हेण जंपियं एहि एहि सिग्घं महाराय ! ॥
तुह बलदेवस्स य लहुय-बंधवो केसवो अहं एसो ।
मम रक्खत्थमरन्ने भमसि तुमं निप्फलारंभो ॥
हा ! किं एसो कण्हो त्ति संकिरो आगओ जरकुमारो ।
दट्ठूण तारिसं तं वाहाविल-लोयणो भणइ ॥
हा ! हा ! हओस्मि धिट्ठो ! अहं दुरप्पा कुकम्म-चंडालो ।
कत्तो कहं व पत्तो इत्थ तुमं पुरिस-सद्दूल ! ? ॥
दीवायणेण दड्ढा किं नयरी जायवावि किं नट्ठा ? ।
कण्हेण जरकुमारस्स झत्ति सिट्ठं जही दिट्ठं ॥
तो पलविउं पवत्तो सोयज्जर- जज्जरो जरकुमारो ।
अहह ! मए पावेणं विहियं कण्हस्स अतितथं ॥
ता किं करेमि गच्छामि कत्थ कत्थ व गओ अहं सुगओ ।
होहामि भायघाया को वा मं पिच्छिउं पि खमो ॥
जावेस अत्थि लोओ तुहह नामं तोव इत्थ वित्थरिही ।
मह पावकारिणो उण विथंभिही एचिरं गरिहा ॥
तुज्झ हिय-करण-हेउं वणवास-किलेसमब्भुवगओऽहं ।
जेण मए निक्कारण-रिउणा एयं हियं विहियं ॥
ते कत्थ जायव-निवा ताओ कत्थ व कुमार-कोडीओ ।
कत्थ व गयाइं ताइं विलासिणीणं सहस्साइं ? ॥
कण्हो जंपइ पत्थिव ! अलं पलावेहिं धेहि धीरत्तं ।
सुविणो व्व जीवलोओ हि भंगुरो भयवया कहिओ ॥
ता मह वच्छयलाओ गहिउं कोत्थुहमणिं तुमं गच्छ ।
पंडव-समीवमेसिं वुत्तंतमिणं च साहेज्ज ॥
तह मम वयणेण भणेज्ज पंडवे दोवई-समाणयणे ।
सव्वस्स-हरण-पसुहो मए कओ तुम्ह अवमाणो ॥
तं खमह मज्झ दोसं खमा-पहाणा हि हुंति सप्पुरिसा ।
इय जंपिओ वि जाहे न गंतुमिच्छइ जरकुमारो ॥

कण्हेण पुणो भणिओ गच्छसु सिग्घ तुमं महाभाग ! ।
बलदेवस्स ममोवरि गरुय सुणसि चिय सिणेह ॥
सो मह तण्हा-विगमत्थमुदयमन्नेमि गओ अडविं ।
इह पत्तो म दट्ठु मरणावत्थ तुम हणिही ॥
तो तेहि चेव पएहिं गच्छतो पायतल-गय वाण ।
उद्धरिउ हियय-मणिं गहिउ च गओ जरकुमारो ॥

तओ कण्हो पहार पीडा-परव्वसो नमोक्कार काउमारद्धो—नमो परम-पूयारिहाण अरहताण। नमो सासय-सुह समिद्धाण सिद्धाण। नमो पच-विहायार-पराण आयरियाण। नमो सज्झाय-ज्झाण-रयाण उवज्झायाण। नमो मोक्ख-साहण सहायाण साहूण। नमो मम धम्मगुरुणो नेमिनाहस्स। तओ तण सत्थरं रइऊण पउ-पच्छाइय-सरीरो वीर-सयणिज्जसुवगओ विचिंतिउमारद्धो—

धन्ना कुमरा पज्जुन्न-सब-अनिरुद्ध-सारण-प्पमुहा ।
अन्ने वि जायव-जणा तह रुप्पिणी पमुह-देवीओ ॥
परिचत्त सव्व-सगा सामि-समीवमि जे पवन्न-वया ।
अकय-तवचरणोऽह तु पावकम्मो मरामि त्ति ॥
पज्जते दीवायण-सभरणुप्पन्न-रोद्द-ज्झाण परो ।
सो वरिस सहस्साऊ मरिऊण गओ तइय-पुढवि ॥
बलदेवो वि जवेण गहिय-जलो नलिणि-पत्त पुडण्ण ।
विवरीय-सउण-सकिय-चित्तो कण्हतिय पत्तो ॥
सुत्तो इमो त्ति सुत्तूण सो जल चितए सुवओ ताव ।
एसो जणद्दणो जग्गियस्स दाह इमस्स जल ॥

नेह-निब्भर मणो मय पि त न याणइ। तओ कचि काल पडिवालिउ बलदेवो नियच्छइ कसिणमच्छियाहि सच्छन्न कण्ह। तओ भीओ हली मुहाओ वत्थ अवणेइ जाव हा ! मउ त्ति मुच्छाए पडिओ धरणीयले। पचागय-चेयणेण मुक्को सीहनाओ तहा जहा सवियाकुल काणण कपिउमाढत्त। भणिउ चाढत्तो हली—जेण मे एस भाया पाण वल्लहो पुरईए एक्क-वीरो निग्घिणेण दुरप्पणा विणिवाइओ सो जइ सच्च सुहडो तो मे देउ दसण। कह वा सुत्ते पमत्ते वाउले वा पहरिज्जइ। ता नूण सो पुरिसाहमो। एवमुचसद्देण भणतो समतओ वण हिंडिऊण पुणो गोविद-पासमागओ बलो। रोविउमारद्धो य—

हा भाय ! हा जणद्दण ! हा हरिवंसावयंस ! हा वीर ! ।
किं ते रुयामि रूवं सोहग्गं भुयबलं विहवं ॥
इय विविहं विलवंतो गमिऊण दिण-निसं च बलदेवो ।
गोसे नेह-विमूढो चलिओ खंधे हरिं काउं ॥
गिरि-गहणेसु भमंतं सिद्धत्थ-सुरो तमोहिणा दट्ठुं ।
तस्स पडिबोहणत्थं दिट्ठंते दंसए एवं ॥
गिरि-भग्ग-असग्गं समपहम्मि भग्गं च संघइ रहं सो ।
नर-रूवो आरोवइ पउमिणिसंडं सिलावट्टे ॥
दव-दड्ढ-थाणु-सरिसं तिंदुइणि-तरुं जलेण सिंचेइ ।
हरिय-तणंकुर-निवहं गावि-करोडी-मुहे छुहइ ॥
तं दट्ठुं भणइ बलो अलं किलेसेण तुम्ह जं इसिणा ।
रह-नलिणी-तिंदुइणी-गावीण न कोइ होइ गुणो ॥
सिद्धत्थ-सुरो जंपइ जइया तुह खंध-संठियं भडयं ।
जीविहिइ तया होही गुणो रहाईण एएसिं ॥
ता लद्ध-चेयणेणं बलेण भणियं- किमेस से भाया ।
सच्चं मओ त्ति जं एस को वि मं एवमुल्लवइ ॥
तो पच्चक्खो होउं सिद्धत्थो भणइ जरकुमाराओ ।
कण्हस्स वहो कहिओ जिणेण सो तहा जाओ ॥
भणइ बलो कण्ह-वहो विहिओ कइया जराकुमारेण ।
सिद्धत्थो कहइ जराकुमार-वुत्तंतमेयस्स ॥
सो सिद्धत्थं आलिंगिउं भणइ- कहसु मज्झ कायव्वं ।
भणइ सुरो जिण-वयणं संभर पडिवज्ज पव्वज्जं ॥
भणियं बलदेवेणं करेमि एयं कहं हरि-सरीरं ।
नइ-दुम-संगम-पुलिणे सक्कारसु इय सुरो भणइ ॥
उत्तम-पुरिसा पूयारिह त्ति तं पुज्जिउं तहेव कयं ।
अह नेमिजिणाणत्तो चारण-समणो तहिं पत्तो ॥
तस्स समीवे वेरग्गसंगओ गिण्हइ बलो दिक्खं ।
तुंगे तुंगिय-सिहरे गंतुं तिव्वं तवं तवइ ॥
अह जरकुमरो पत्तो दाहिणमहुराइ पंडवाण इसो ।
अप्पेइ कुत्थुहमणिं कहेइ बारवइ-दाहाइ ॥

તે સવિન્ના રજ્જ દાઉ તસ્સેવ નેમિ પય-મૂલે ।
ચલિયા વય-ગ્રહણત્થ, અહ નેમિજિણેણ પટ્ઠવિઓ ॥
ધમ્મો ચ્ચ સુત્તિમતો ચઉનાણી ધમ્મવોસ અણગારો ।
તેણ ય વિઇન્ન દિન્ના પહુ-પાસે પટવા ચલિયા ॥
છટ્ઠટ્ઠમાઇ માસદ્ધમાસ ખ્મમાસ-પમુહ-તવણ-પરા ।
વારસહિ જોયણેહિ સુણિઉ નેમિસ્સ નિવ્વાણ ॥
સજાય-ગરુય-સ્નેયા પચ વિ સત્તુજ્જ ગિરિવરમિ ।
કય પાયવોવગમણા કેવલમુપ્પાડિઉ સિદ્ધા ॥
પુવ્વ પિ નવ દસારા સમુદ્દવિજયાઇણો સિવાદેવી ।
ગયસુકુમાલેણ સમ વય પવન્ના દિવ પત્તા ॥
રુપ્પિણિ પમુહાઓ સિવ ગયાઓ અહ દોવઈ વય ગહિઉ ।
રાઈમઈ-સમીવે ચ્ચુય-કપ્પમિ સપત્તા ॥
વારવઈઇ વિણાસે વિસુદ્ધ-સવેગ-સગય મણાઓ ।
વસુદેવ-રોહિણી-દેવઈઓ પત્તાઓ સુરલોય ॥
અહ ત વલદેવરિસિ પચત-નિવા જણાઓ સોઊણ ।
ચિતતિ અમ્હ રજ્જ વચ્ચતો કો વિ કુણઇ તવ ॥
વિજ્જ ચ સાહઇ ઇમો તત્તો ચઉરગ-સેન્ન પરિયરિયા ।
પહરણ-વિહત્થ-હત્થા તે પત્તા રામ-રિસિ પાસે ॥
અહ સિદ્ધત્થ-સુરેણ વિડવ્વિયા પિગ-કેસર-કડપ્પા ।
દાઢા-કરાલ-વયણા રામસ્સ ચઉદિસિ સીહા ॥
તે દટ્ઠૂણ નરિંદા ભીયા દૂરાઉ પણમિઉ રામ ।
નિય-નિય-નયરેસુ ગયા તત્તો લોયમિ વલદેવો ॥
નરસિહો ત્તિ પસિદ્ધો તવ વિસેસેણ કુણઇ પસમ પરો ।
અન્ન-દિણે પવિસતો કમ્મિવિ નયરમિ ભિક્ખત્થ ॥
વલદેવો કૂવ-તડે તરુણીએ દિટ્ઠિગોયર પત્તો ।
રુવ-ત્તિલત્ત-મણાએ તીએ મુત્તુ કુડય કઠ ॥
નિય-કડિયલ-ઉત્તારિય સુયસ્સ કઠમિ પાસઓ દિન્નો ।
સો પક્ખિત્તો કૂવે રામરિસી પિચ્છએ એવ ॥
તો સવિગ્ગો ચિતઇ અણત્થહેઊ અહો ! સરીર મે ।
તા ગિણ્હિસ્સ ભિક્ખ રન્ને ચિય ઇત્થિયા રહિએ ॥

एवं अभिग्गहं सो गहिऊण निवत्तिउं गओ रन्नं ।
तण-कट्ठहार-वणछिंद-दिन्न-भिक्खाइ पारेइ ॥
सज्झायं धम्मकहं च तस्स सोऊण उवसमं पत्ता ।
करि-वग्घ-सीह-चित्तय-संवर-हरिणाइणो सत्ता ॥
ते के वि सावगत्तं सम्मत्तं के वि के वि अविरोहं ।
के वि हु मद्दव-भावं पडिवन्ना अणसणं के वि ॥
पडिमाठियं निसन्नं च तं निसेवंति सुक्क-चावारा ।
जम्हा असंभवं पि हु तव-प्पभावेण संभवइ ॥
तत्थेको हरिण-जुवा संविग्गो पुव्व-कम्म-संबद्धो ।
सव्वत्थ रामसुणिणोऽणुमग्ग-लग्गो परिब्भमइ ॥
अह पत्ता रहकारा रुक्खे छिंदंति तत्थ दारुकए ।
भोयण-समए तेसिं भिक्खत्थं आगओ रामो ॥
सुक्क-तण-पत्त-भोई तत्थ गओ साहुणा समं हरिणो ।
दट्ठूण मुणिं रहकार-सामिणा चिंतियं एवं ॥
रोरघरे एस निही एसो मरु-मंडलंमि कप्प-तरू ।
जं पत्तो इत्थ इमो मुणी अहो ! मज्झ पुन्नाइं ॥
पुन्ना मणोरहा मे मह सहलं जीवियं कयत्थोऽहं ।
दाउं इमस्स भिक्खं करेमि गय-पावमप्पाणं ॥
तो नमिऊण महीयल-निहिय-सिरो देइ सो पवर-भिक्खं ।
सा गहिया मुणिणा दायगेण देवाउयं बद्धं ॥
हरिणो वियसिय-नयणो रामरिसिं दायगं च रहकारं ।
पुणरुत्तं पिच्छंतो संविग्गो चिंतए एवं ॥
धन्नो इमो कयत्थो जो पडिलाभइ महामुणिं एवं ।
पुन्न-रहिओ अहं पुण अवसो दाणंमि तिरिओ त्ति ॥
इय दायगं पसंसइ पुणो पुणो निंदए य अप्पाणं ।
इत्थंतरंमि पबलानिलेण कंपाविओ पडिओ ॥
अद्धच्छिन्नो रुक्खो उवरिं रहकार-साहु-हरिणाण ।
तिन्नि वि मरिउं देवा उपन्ना पंचमे कप्पे ॥
बलदेवो वरिससयं सामन्नं पालिउं सुरो जाओ ।
आरुग्ग-सुक्ख-बल-रूव-संपयाहिं पहाणयरो ॥

सो कण्ह गुरु नेहेण ओहिनाणेण दट्ठुमाढत्तो ।
तइयाए पुढवीए पेच्छइ दुक्ख अणुहवंत ॥
तो वेउव्विय-देह काउ कण्हस्स अतिय पत्तो ।
रइउ रयणुज्जोय दिव्व गध व सो दिट्ठो ॥
भणिय वलेण—बधव कण्ह ! किमिणिंह करेमि ते कहसु ।
पुव्व कय-कम्म-पभव सहेमि दुक्ख भणइ कण्हो ॥
तत्तो वलदेवेण कण्हो दोहि वि भुयाहिं उक्खित्तो ।
तावेण व नवणीय विलाइ सो उ द्रवित्तो ॥
कण्हो जपइ मुचसु सुट्ठुयर होइ भाय ! मह दुक्ख ।
ता गच्छ तुम भरहे दुण्ह वि जम्हाण रूवाइ ॥
दससु जद्दियाइ जणस्स, तो आगओ वलो भरहे ।
दिव्व-विमाणारूढो चक्क-गया-सख-खग्ग-धरो ॥
कचण-पिसग-वत्थ गरुडारूढ पयासए कण्ह ।
नीलवर-परिहाण हल-मुसल-धर च अप्पाण ।
सविसेस वेरिपुरे सुदसए अक्खए य सव्वत्थ ।
कारेइ अम्ह रूवाइ नमह अचेह भत्तीए ॥
आगच्छामो सग्गाओ सग्ग सहार-कारिणो अम्हे ।
काऊण विविह-कीलाओ पुण वि तत्थेव गच्छामो ॥
वारवई अम्हेहिं विहिया अम्हेहि चेव सरिया ।
तो राम वयणमेय लोएण तह त्ति पडिवन्न ॥
एव परपराए इमा पसिद्धी जयमि सजाया ।
रामो वि गओ सग्ग दिव्व-सुह भुजए तत्थ ॥
एव नरिद ! जाओ मज्जाओ जायवाण सव्व क्खओ ।
ता रन्ना नियरज्जे मज्जपवित्ती वि पडिसिद्धा ॥

इति सुराव्यसने यादवकथा ॥

इणिंह नरिद ! निसुणसु कहिज्ज-माण मए समासेण ।
वसणाण सिरो-रयण व सत्तम चोरियावसण ॥
पर-दव्व-हरण-पाव-दुमस्स घण-हरण मारणाईणि ।
वसणाइ कुसुम नियरो नारय-दुक्खाइ फलरिद्धी ॥

जग्गंतो सुत्तो वा न लहइ सुक्खं दिणे निसाए वा ।
संका-छुरियाए छिज्जमाण-हियओ धुवं चोरो ॥
जं चोरियाए दुक्खं उव्वंघण-सूलरोवण-प्पमुहं ।
एत्थ वि लहेइ जीवो तं सव्व-जणस्स पच्चक्खं ॥
दोहग्गमंगच्छेयं पराभवं विभव-भंसमन्नं पि ।
जं पुण परत्थ पावइ पाणी तं केत्तियं कहिमो ॥
हरिऊण परस्स धणं कयाणुतावो समप्पए जइ वि ।
तह वि हु लहेइ दुक्खं जीवो वरुणो व्व परलोए ॥

रन्ना भणियं को सो वरुणो ? । गुरुणा वुत्तं सुण

इत्थेव भरह-खित्ते नयरी नामेण अत्थि मायंदी ।
मायंद-पमुह-पायव-अभिरामा-रामरमणिज्जा ॥
तत्थ निवो नरचंदो अरि-वहु-मुह-कमल-पुन्निमा-इंदो ।
मायंदु व्व दुमाणं सिरोमणी सव्व-निवईणं ॥
सोहग्ग-मंजरी मंजरि व्व पसरंत-सील-सुरहि-गुणा ।
नयण-भमराण-वीसाम-मंदिरं से महादेवी ॥

कयाइ तीए समुप्पन्नो पुत्तो । करावियं रन्ना वद्धावणयं । कयं से 'नरसिंहो' त्ति नामं । पत्तो सो कुमार-भावं । गहाविओ कला-कलावं । पवन्नो अणन्न-सामन्न-लायन्न-पुन्नं तारुन्नं ।

सा तस्स रूव-सोहा संजाया पिच्छिऊण जं मयणो ।
लज्जाए विलीणंगो नूणमणंगत्तणं पत्तो ॥

अन्नया विन्नत्तो कुमारो पडिहारेण देव! दुवारे चिट्ठंति कुमार-दंसण-त्थिणो कुसल-निउण-नामाणो चित्तयर-दारया । कुमारेण वुत्तं सिग्घं पवेसेहि । पावेसिया पडिहारेण । पणमिऊण कुमारं उवविट्ठा ते । समप्पिया चित्त-वट्टिया ।

अह पेच्छिऊण एयं परिओस-विसट्ट-लोयण-जुएण ।
भणियं नरसिंहेणं का एसा देवया एत्थ ? ॥
हसिऊण तेहिं भणियं न देवया किंतु माणुसी एसा ।
तो कुमरेणं वुत्तं न एरिसी माणुसी होइ ॥
अह माणुसी वि जइ होज्ज एरिसी ता कुणंति जं कट्ठं ।
के वि हु सग्ग-निमित्तं तेसिं सव्वं पि तं विहलं ॥

ता तुम्ह नूणमेयं अणुत्तर चित्त-कम्म-चउरत्त ।
इय मज्झ फुरइ चित्त, तो भणिय कुसल-निउणेहि ॥
अम्हाणमिह न किंचि वि चित्तकर चित्त-कम्म-चउरत्तं ।
दट्ठु पि पडिच्छद न जेहिं सम्म इमा लिहिया ॥
एक्कस्स पयावइणो वन्नसु विन्नाण-कोसल एत्थ ।
जेण पडिच्छदयमतरेण वाला विणिम्मविया ॥
इय तव्वयण सोउ वियसिय-मुह-पकएण कुमरेण ।
भणिय कहेह भद्दा! का एसा कस्स वा धूया ॥

तेहिं भणिय कुमार ! सुण । अत्थि कणगउर-नयरे कणगद्धओ राया, कणगावली से भज्जा, ताण कणगवई नाम धूया ।

पसरतेण समता कणगुज्जल-काय-कति पडलेण ।
कणया मरणाइ पि वजा दिसइ दिसा पुरधीण ॥

सा य रूवाइसएण सुणीण वि मणहारिणी कला कुसलत्तणेण असरिसी अन्न-कन्नयाण पत्त-जोव्वणा समागया पिउ-पाय-पणमत्थमत्थाणमडवे । आयन्नीय तीए वदिणा कीरत कुमार ! तुह गुण-कित्तण । तप्पभिइ च परिचत्त-सेस-वावारा अट्ठाण दिन्न सुन्न हुकारा कठ-लोलत-पचमुग्गारा गरुय-पसरतनीसासा कुमार-गुण सकहा-मेत्त-पत्त-आसासा सजाया सा । सुणियमिण से सहीहिंतो रन्ना । कि इमीए ठाणे अणुराओ, कुमारस्स वि केरिस इम पइ चित्त ति जाणणत्थ कुमारस्स पडिच्छदय आणेउ, इम कणगवई-पडिच्छदय च दसिउ पेसिया इत्थ अम्हे । कुमार ! नगरुज्जाणे राहावेहेण घणुव्वेयमब्भसतो पुरपरिसरे विविह-तुरग-वग्ग-वग्गण विणोयमणुहवतो सीह-दुवारे वारणारोह-कील कुणतो य दिट्ठो तुम । तओ सरीर-सुदेर-दलिय कदप्प-दप्पस्स कुमारस्स अहो अविकल कला-कोसल्ल ति पत्ता विम्हय अम्हे । इम च सोऊण मयण सर-गोयर गओ कुमारो । तहा वि नियमागार गूहतेण तेण भणिय—भण भो महसार ! किं पि समस्सा-पय । पहसिय-मुहेण जपिय महसारेण—

'करि सफलउ अप्पाणु'

सिग्घमेव भणिय कुमारेण—

'पडिवज्जि वि दय देव गुरु देवि सुपत्तिहि दाणु ।
विरइ वि दीण जणुद्धरणु करि सफलउ अप्पाणु ॥'

कुसलेण वुत्तं अहो कुमारस्स कव्व-करण-सत्ती ! कुमारेण जंपियं बुद्धिसार ! तुमं पढसु । तेण पढियं

'इहु अल्लिम पज्जंतु'

कुमारेण भणियं

'पुत्तु जु रंजइ जणय-मणु थी आरोहइ कंतु ।
मित्तु पसन्नु करइ पहु इहु अल्लिम पज्जंतु ॥'

अहो अइसुओ त्ति भणियं निउणेण कुमार ! मए वि समरसा चिंतिया अत्थि तं पूरेसु । कुमारेण वुत्तं पढसु । पढिया निउणेण

'मरगयवन्नह पियह उरि पिय चंपयपहदेह ।'

तक्कालमेव कुमारेण भणियं

'कसवट्टइ दिन्निय सहइ नाइ सुवन्नह रेह ॥'

निउणेण भणियं जं चेव चिंतियं उत्तरद्धं मए तं चेव कुमारस्स वि फुरियं अहो बुद्धि-पगरिसो ! । कुसलेण वुत्तं समावि समस्सं पूरेसु । पढिया तेण

'चूडउ चुन्नी होइसइ मुद्धिकवोलि निहित्तु ।'

कुमारेण भणियं

'सासानलिण झलक्कियउ वाहसलिलसंसित्तु ॥'

कुसलेण वुत्तं अहो अच्छरियं ! पच्चक्ख-सरस्सई कुमारो । भणिओ कुमारेण कुवेरो नाम भंडागारिओ भो ! एयाणं देहि दीणार-लक्खं । कुवेरेण वुत्तं जं देवो आणवेइ त्ति । चिंतियं च अहो ! मुद्धया कुमाररस जं अलक्खं दाणमेव नत्थि । नूणं न याणइ लक्ख-परिमाणमिमो । ता तं संपाडेमि एएसिं कुमारपुरओ चेव जेण लक्खो महा-पमाणो त्ति सुणिऊण न पुणो थेव कज्जे एवमाणवइ त्ति । तओ तेण तत्थेव आणाविओ दीणार-लक्खो, पुंजिओ कुमार-पुरओ । भणियं कुमारेण—भो कुबेर ! किमेयं ति ? तेण वुत्तं देव ! एस सो दीणार-लक्खो, जो पसाईकओ कुमारेण एएसिं कुसल-निउणाणं । कुमारेण चिंतियं हंत ! किमेयं संपयं संपयाण दंसणं, नूणं पभूओ खु लक्खो एयस्स पडिहाइ । ता मं सुहित्तणेण किर पडिबोहिऊण एयस्स दंसणेण नियत्तेइ । इमाओ अपरिमिय-महादाणाओ नेच्छइ य मज्झ संपया-परिब्भंसं ति । अहो ! मूढया कुबेरस्स । एगंतबज्झे अणाणुगामिए सह

जीवेण साहारणे अग्गि-तक्करोईण पयाण मित्तफले परमत्थओ आवयाकारए अत्थे वि पडिवधो । ता पडिवोहेमि एय । तओ भणिय—अज्ज कुवेर ! किमेसो लक्खो ? । कुवेरेण भणिय—देव ! एसो । कुमारेण वुत्त—भो ! कि दोण्ह एगमित्तेण कित्तिओ वा एगलक्खो ?, न खलु एएण इत्थ पि जम्मे एए चित्तदारया परिभिएणावि वएण सुहिणो भवति । नय असपयाणेण अपरिग्भसो सपयाए । अवि य खीणे य पुन्नसभारे नियमा विणस्सइ ।

तहा—

अणुदियह दितस्स वि झिज्जति न सायरस्स रयणाइ ।
पुन्न क्खएण झिज्जइ ता रिद्धी न उण चाएण ॥

अदिज्जमाणा वि अन्नेसि अपरिभुज्जमाणा वि अत्तणा गोविज्जमाणा वि पच्छन्ने रक्खिज्जमाणा वि पयत्तेण असासय नस्सइ एसा । किं वा दाण-भोग-रहियाए अवित्ति कम्म यर-मेत्ताए सपयाए त्ति ता वीय पि लक्ख देहि । कुवेरेण वुत्त—जं देवो आणवेइ । अहो ! उदारया कुमारस्स त्ति विम्हिया कुसल-निउणा । चित्तवट्टिय पुणो पुणो पिच्छतेण पढिय कुमारेण—

मयण घरिणी नूण दासी-दस पि न पावए ।
ति णयण-पिया पत्ता लोए तण व लहुत्तण ॥
सलिल-निहिणो धूया धूली-सभा वि न सोहए ।
अमर-महिला हीला-ठाण इमीए पुरो भवे ॥

चिंतिय कुसल निउणेहि—कयत्था कणगवई कुमारी जा कुमारेण एवं बहु मणिज्जइ । सपत्तमन्हाण समीहिय । एत्यतरे मज्जण-समउ त्ति उट्ठिओ कुमारो । गया नियावास कुसल निउणा । एव कुमार-सेवा-परा ठिया कित्तिय पि काल । कुमार-रूव आलिहिऊण चित्त-वट्टए पत्ता कणगपुर । दसिओ कुमार-पडिच्छदओ कणगद्धयस्स । कहिओ कुमार-वुत्ततो । भणिय रन्ना—ठाणे अणुराओ कुमारीए । इम पइ अणुरत्तो य कुमारो । तओ चउरग-बल-कलिया पेसिया कणगवई ।

पत्ता मायदीए इदीवर लोयणा पसत्थ-दिणे ।
परिणीया कुमरेण एसा लच्छि व्व कण्हेण ॥
अह नरचदो राया रज्जमि निवेसिऊण नरसिह ।
पव्वज्ज पडिवन्नो मुणिचद-मुणीसर-समीवे ॥

ता नरसिंहो राया अणुराय-परव्वसो विसय-गिद्धो ।
चिट्ठइ पेच्छंतो चिय कणगवइए वयण-कमलं ॥
सो नट्ठ-गीय-वाइत्त-चित्तकम्माइणा विणोएण ।
तीए चिअ अक्खित्तो तणं व रज्जं पि मन्नेइ ॥
करि-तुरय-कोस-चिंतं न कुणइ न महायणं पलोएइ ।
निय-देसं पि न रक्खइ पचंत-निवेहिं भज्जंतं ॥
तो गुत्तिएण सूरेण मंतिउं सह पहाण-पुरिसेहिं ।
गहिउं रज्जं निस्सारिओ अ एसो पिया-सहिओ ॥
सो भमइ महीवलयं छुहा-पिवासाइ-दुहं-अरक्कंतो ।
कासाउराणमहवा कित्तियमेयं मणुस्साणं ॥
अह काणणंमि एक्कंमि मग्ग-खिन्नस्स वीसमंतस्स ।
दइउच्छंग-निवेसिय-सिरस्स तस्सागया निद्दा ॥
एत्थंतरंमि हरिया कणगवई खेयरेण केणावि ।
हा नाह ! रक्ख रक्ख त्ति करुणसद्दं विलवमाणी ॥
रन्ना वि विबुद्धेणं कड्ढिय-खग्गेण जंपिओ खयरो ।
सुत्तस्स मे पिययमं तुमं हरंतो न लज्जेसि ॥
ता मुंच पियं मह होसु संमुहो जइ तुमं मणुस्सोसि ।
जेण तुह सिक्खमिमिणा करेमि तिक्खग्ग-खग्गेण ॥
इय तस्स भणंतस्स वि खणेण खयरो अदंसणं पत्तो ।
तत्तो विसण्ण-चित्तो नरसिंहो विलवए एवं ॥
हा ! कमल-विउल-नयणे ! मयंक-वयणे ! सुहा-महुर-वयणे ! ।
तुमए विणा विणासो सुहस्स मह संपयं जाओ ॥
अमओवमेण तुह दंसणेण परिओसमुव्वहंतस्स ।
मह न मणुव्वेगकरं रज्ज-परिब्भंस-दुक्खं पि ॥
करि-तुरय-रह-समिद्धं रज्जं हरिऊण किं न तुट्ठोसि ।
जं हयविहि ! हरसि तुमं मह हियया सासणं दइयं ॥
वसणंमि उसवंमि य अभिन्न-हियया हवंति सप्पुरिसा ।
इय चिंतिऊण एसो नरसिंहो धरइ धीरत्तं ॥
अजिइंदियत्तणेणं भंसं रज्जस्स अेहमिणं पत्तो ।
तत्तो विवज्जइस्सं अओ परं रमणि-संभोगं ॥

जा पुण वि रज्जलाभो न होइ इय नियमणमि सठविउ ।
सो वट्ट-विह-देसेसु परिब्भमतो गमइ काल ॥
अह सिरिउरमि नयरे वीसतो नयर देवयायतणे ।
सो तत्थ निय दइय दट्ठु परिओसमावन्नो ॥
जपइ तुम पियमे कहमिह पत्ता अणब्भ वुट्टि व्व ? ।
सा भणइ खेयरेण नीयाऽह तेण निय-नयरे ॥
अणुराय-परवसेण वहुसो अब्भत्थिया य भोगत्थ ।
नय मन्निओ मए सो जणय-सुयाए व्व दह-वयणो ॥
तत्तो विलक्ख-चित्तेण तेण इह आणिऊण मुक्काऽह ।
रन्ना भणिय—को कुणइ परिभव सीलवतीण ॥
अह वल्लह पि मिल्लाविऊण नहलच्छि-सगम सरो ।
हय-दिव्व निउणेण नमिओ अत्थगिरि सिहर-वण ॥
तो पयडिउ पवत्ता पढम सज्झासु निब्भर राय ।
खुद्द-महिल व्व पच्छा सजाया तक्खण-विराया ॥
रयणीए पत्थिवो तत्थ पत्थरे विहिय-सत्थरे सुत्तो ।
एसा वि सुवत्ता तस्स चेव आसन्न देसमि ॥
तम्मि समयमि वद्दइ हेमतो काम-वसिय-रणमतो ।
अग्घविय तेल्ल-कुकुम-कामिणी-थण-जलण पावरणो ॥
अह जपिय इमीए—नाह ! दढ पीडियम्हि सीएण ।
निय-पड-पेरतेण पावरिया तो इमा रन्ना ॥
सा पाणि पल्लवेहि आढत्ता फरिसिउ निवस्स तणु ।
तह पीडिउ पवत्ता थण कलस-भरेण वच्छयल ॥
तो रन्ना पडिसिद्धा सा जपइ ।।ह ! कि निवारेसि ।
विरहानल-सतत्त चिराउ म कि न निव्ववसि ॥
सो भणइ रज्ज-लाभ जाव मए वज्जिओ जुवइ-सगो ।
सा वि विलक्खा त भेसिउ कुणइ अत्तणो वुड्ढि ॥
त दट्ठु वड्ढति दइया विसरिस-वियार-जुत्त च ।
मज्झ पिया कणगवई न इम त्ति विणिच्छिय रन्ना ॥
हियडा सकुडि मिरिय जिब्भ इदिय-पसरु निवारि ।
जित्तिउ पुज्जइ पणरणु तित्तिउ पाउ पसारि ॥

एयं पि तए न सुअं आ पावे ! फिट्टसु त्ति चिंतेण ।
हणिऊण मत्थए सा हत्थेण गलत्थिया दूरं ॥

तओ देवया-रूवं पयडिऊण भणिओ तीए राया भद्द ! अहं नयरदेवया, तुह रूवविरत्त-चित्ताए चिंतियं मए मयणो व्व मणहरो किं एस एगागि-त्ति जाणिया य ते भज्जा खेयरेण अवहरिया । ता तीए रूवं काऊण भोगत्थ-मब्भत्थिओ तुमं । सत्त-सारत्तणेण तुमए न खंडिओ नियमो । पच्छा तुह भेसणत्थं वड्ढिउं पवत्ता । तहावि खोहिउं न सक्किओ तुमं । ता महासत्त ! तुह तुट्ठाऽहं । किंपि पत्थेसु । पत्थिवेण वुत्तं अउन्न-जण-दुल्लहं दिव्व-दंसणं दितीए तुमए किं न दिन्नं । अओ परं किं पत्थेमि ? । अओहं दिव्व-दंसणं ति भणं-तीए देवयाए बद्धं रन्नो भुआए अणप्प-माहप्प-मणिसणाहं रक्खा-कडयं, भणियं च - इमिणा बाहु-बद्धेण न पहवंति जक्ख-रक्खसाइणो ।

ता वच्च कंचणउरे तुह होही तत्थ रज्ज-संपत्ती ।
इय जंपिऊण पत्ता अदंसणं देवया झत्ति ॥
सो पच्चूसे चलिओ कमेण कंचणउरंमि संपत्तो ।
रज्ज-प्पयाण-पडहं वज्जंतं तत्थ निसुणेइ ॥
तो विम्हिएण इमिणा वत्थव्वो तत्थ पुच्छिओ पुरिसो ।
किं दिज्जंतं पि इमं रज्जं न हु को वि गिण्हेइ ? ॥

तेण कहियं जो एत्थ रज्जे निविसइ सो पढम-निसाए चेव विणस्सइ नरसीहेण छित्तो पडहो । नीओ सो भवणं । निवेसिओ रज्जे । विविह-विणो-एहिं अइक्कंतं दिणं, आगया रयणी । जग्गंतस्स भयं नत्थि त्ति पल्लंकं मुत्तूण दीवच्छायाए गहिय-खग्गो जग्गंतो ठिओ राया । मज्झ-रत्ते पत्तो रक्खसो । दिन्नो तेण खग्ग-घाओ पल्लंके जाव न कोइ विणासिओ, ताव जोइया दिसाओ । दिट्ठो राया । रन्ना वुत्तं को तुमं जो सुतेसु पहरसि ? । तेण वुत्तं अहं रक्खसो । को पुण तुमं ? रन्ना वुत्तं अहं भेक्खसो । तो रक्खसेण हसिऊण जंपियं भद्द ! अचितहं जायं जं हुंति रक्खसाणं पि भेक्खसा लोयवयण-मिणं । अन्नं च सुण नरेसर ! इह नयरे आसि दुम्मई राया । तत्थ विमलस्स वणिणो भज्जा रइसुंदरी नामा । रइसम-रूव त्ति निवेण तेण अंतेउरंमि सा छूढा । तव्विरहे नेह-वसेण भोयणं चउविहं चइउं विमलो मरणं पत्तो संजाओ रक्खसो । इमो सोहं । संभरिय-पुव्व-वेरेण दुम्मई सो मए निहओ । जो को वि तरा रज्जंमि निवसए तं पि झत्ति निहणेमि । भद्द ! तुमं तु परित्थी पर-रमुहो तेण तुट्ठोऽहं ।

ता कुणसु इम रज्ज तुम ति वुत्तु तिरोहिओ रक्खो ।
कय-लोय चमक्कारो नरसीह-निवो कुणइ रज्ज ॥
अह तत्थ समोसरिओ सतिजिणो तस्स वदण निमित्त ।
राया गओ जिणिद नमिउ परिसाए विणिविट्ठो ॥
अह कणगवइ देवि समप्पिउ खेयरेण नरसीहो ।
भणिओ एवं ारनाह ! जं मए मयण-वसणेण ॥
अवहरिया तुह देवी तमह कुलदेवयाइ सिक्खविओ ।
तुमए कयं अजुत्त जं आणीया इमा देवी ॥
एय महासइ खलु खलीकरंतो लहिस्ससि अणत्थ ।
ता सति समोसरणे नेउ अप्पसु इम तस्स ॥
सति समोसरण-ठिओ तुममेत्तिय कालाओ मए दिट्ठो ।
ता खमसु मे महायस ! देवी अवहार अवराह ॥
कम्माण एस दोसो न तुह त्ति खमा-परो भणइ राया ।
जम्हा चयति वेर विरोहिणो जिण समोसरणे ॥
अह भणइ सतिनाहो सव्वमिम एस कम्म दोसो त्ति ।
पत्तोसि रज्जविगम-प्पमुह-दुह तव्वसेण जओ ॥
त पुण सुण पत्थिव ! इत्थ अत्थि वित्थिन्न-वावि-कूव-सर ।
सीहउर नाम पुर तत्थ वणी गमणागो त्ति ॥
जो वीयराय भत्तो मुणि-जण-पय-पज्जुवासणासत्तो ।
नीसेस दोस-चत्तो गुरु सत्तो मुणिय नव तत्तो ॥
तस्सासि पयइ-भद्दो वरुणो नामेण गेह कम्मयरो ।
सो पत्तो सह इमिणा मुणीण पासे सुणइ एय ॥
पर-दोह-वट्ट वाडण-वदग्गह-खत्त-न्वणण-पमुहाइ ।
परधण-लुद्धो जो कुणइ लहइ सो तिक्ख-दुक्खाइ ॥
वरुणो गिण्हइ नियम जा जीव चोरिया मए चत्ता ।
गेह-गणण सिरीए धरिणीए तेण कहियमिण ॥
जुत्त विहिय तुमए ममावि नियमो इमो त्ति भणइ सिरी ।
इय नियम-पराण ताण नेह-पवराण जति दिणा ॥
अह गमणागम-गेहे वरुणेण सुवन्न मकल दिट्ठ ।
चलिय-मणेण गहिऊण अप्पिय त नियय पियाए ॥

मुणिऊण गंगणागो तं नट्ठं सोग-निब्भरो भणइ ।
हा ! निक्किवेण केण वि हरियं मह जीवियं व इमं ॥
तं विलवंतं दट्ठुं दयापरा जंपए पिया वरुणं ।
एयं सुवन्न-संकलमप्पसु पिय ! गंगणागस्स ॥
एयं कयंमि सत्थो होइ नियम-पालणं च भवे ।
वरुणेण अप्पियं तं इमस्स जाओ य सो सत्थो ॥
वरुणो कमेण मरिउं जाओसि तुमं नरिंद ! नरसीहो ।
तुह पुव्व-जम्म-भज्जा जाया एसा उ कणगवई ॥
जं चोरियाए नियमो गहिउं तं पावियं तए रज्जं ।
जं संकलं तु गहियं रज्जाओ तेण चुक्कोसि ॥
जं पुण समप्पियमिणं साणुक्कोसेण गंगणागस्स ।
तं नरसीह नराहिव ! पुणो वि पत्तोसि रज्ज-सिरिं ॥
इय सोउं संभरिओ पुव्व-भवो तो पयंपियं रन्ना ।
देवीए य अवितहं नाह ! तए अक्खियं एयं ॥
दोहिं पि देसविरई पडिवन्ना संतिनाह-पय-मूले ।
भव-भय-हरणो भयवं विहरिओ अन्न-ठाणेसु ॥
पालिय जिणधम्माइं दुन्नि वि समए समाहिणा मरिउं ।
सोहम्म-देवलोयं पत्ताइं कमेण मोक्खं च ॥

इति चौर्य-व्यसने वरुण-कथा ।

रन्ना भणियं - भयवं ! पुव्वं पि मए अदिन्नमन्नधणं ।
न कयावि हु गहियव्वं निय-रज्जे इय कओ नियमो ॥
जं उण कयाइ कस्स वि कयावराहस्स कीरए दंडो ।
सो लोय-पालण-निमित्तमव्ववत्था हवइ इहरा ॥
जं च रुयंतीण घणं महंत-पीडा-निबंधणत्तेण ।
बहु-पाव-बंध-हेउं अओ परं तं पि वज्जिस्सं ॥

गुरुणोक्तं -

न यन्भुक्तं पूर्वैः रघु-नहुष-नाभाग-भरत-
प्रभृत्युर्वीनाथैः कृतयुगकृतोत्पत्तिभिरपि ।

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अथ द्वितीयः प्रस्तावः ।

अन्नं च सुणसु पत्थिव ! जीव-दया-लक्खणो इमो धम्मो ।
जेण सयं अणुचिन्नो कहिओ अ जणस्स हिअ-हेउं ॥
सो अरहंतो देवो असेस-रागाइ-दोस-परिचत्तो ।
सव्वन्नू अविलह-सयल-भाव-पडिवायण-पहाणो ॥
रागाइ-जुओ रागाइ-परवसं रक्खिउं परं न खमो ।
नहि अप्पणा पलित्तो परं पलित्तं निवारेइ ॥
धम्माधम्म-सरूवं सक्कइ कहिउं कहं असव्वन्नू ।
रूव-विसेसं वोत्तुं अत्थि किमंधस्स अहिगारो ॥
परमत्थं अकहंतो वि होइ देवो त्ति जुत्तिरित्तमिणं ।
गयणस्स वि देवत्तं अणुमन्नह अन्नहा किं न ॥
जो अरहंतं देवं पणमइ झाएइ निच्चमच्चेइ ।
सो गयपावो पावेइ देवपालो व्व कल्लाणं ॥
रन्ना भणियं भयवं ! कहेह को एस देवपालो त्ति ।
गुरुणा वुत्तं पत्थिव ! सुणसु तुमं सावहाणमणो ॥
जंबुद्दीवे दिवे भरहे वासंमि मज्झिमे खंडे ।
सुर-पुर-पराजय-समत्थमत्थि हत्थिणउरं नयरं ॥
रेहंति अ-रुक्खाइं मणाइं वयणाइं तह सरीराइं ।
लोयस्स जत्थ मज्झे उज्जाणाइं न उण वाहिं ॥
तत्थत्थि भुयग-पुंगव-गरुय-भुय-क्खंभ-धरिय-भूवलओ ।
नीइ-लया-नव-मेहो सीहरहो नाम नरनाहो ॥
जस्स करवाल-दंडेण खंडिया निवडिया रणमहीए ।
अरि-कुंजर-दंता अंकुर व्व छज्जंति जस तरुणो ॥
कंचण-गुणुज्ज-कंती कंचणमाल त्ति से महादेवी ।
रइ-रंभा-पमुहाओ वहंति दासी-दसं जीए ॥
तह तत्थ अत्थि सेट्ठी जिणदत्तो नाम जिण-चलण-भत्तो ।
मुणि-जण-सेवासत्तो दाणाणंदिय-सयल-सत्तो ॥

दट्ठूण जस्स विरूवं समण व जणा भणंति वेसमण ।
जो तस्स पत्थिवस्स वि थप्पण-उत्थप्पण-समत्थो ॥
तस्सत्थि घरे पडिवन्न-वत्थु-निव्वहण चित्थि-गुरु-सत्तो ।
खत्तिय-पुत्तुप्पन्नो गोवालो देवपालो त्ति ॥
सो जिणदत्त दट्ठु धम्म पर किंचि भद्दओ जाओ ।
पच-परमेट्ठि-मत च सिक्खए मुणि समीवमि ॥
अह वित्थारिय-रभो निरुभिओ गाढ-गिम्ह-सरभो ।
तडिकय-घण-परिरभो वियभिओ पावसारभो ॥
जत्थ घण घूम-सगय-नहगणो गरुय-विज्जुल पजालो ।
वज्जोय-फुलिग-जुओ पहिय दुमे दहइ मयण-दवो ॥
जत्थ लहिऊण उदय पाडंति तडद्दुमे गिरि-नईओ ।
दूमति क न नीया वित्थरिया महिहरेहितो ॥

तमि पाउसे गावी-चारणत्थ गओ गोवालो गिरिनिण्णे । दिट्ठं तत्थ नइ-पूर-खणिय-खोणि-प्पएसे पसरत-कैति-चुवण चउरेहिं चिहुरेहिं असत्थल-चिलसिरेहिं रेहत हरिणकमडल-मणहर जुगाइ-देवस्स वयण । तद्दसणाओ समुप्पन्नो देवपालस्स समुद्दस्स व समुल्लासो । तओ तेण खणिऊण पासाइ अवणीओ चउदिसं पसु-पूरो । पयडी-कया सव्वण पडिमा । काऊण पेढ ठविया तत्थ एसा । उवरि विरइया कुडी, चिंतिय च—धन्नोह जस्स मे परपेसण-चावडत्तणेण परवसस्स सय देवाहिदेवेण दसिऊण अप्पाण पसाओ कओ ता मए जावज्जीव इम दट्ठूण पुज्जिऊण य जहासत्ति भुत्तव्व ति कओ निच्छओ । तओ गोवालो गावी-चारणत्थ गओ । कप्पूर-सिंदुवार-कुसुमाईहिं पुज्जिऊण जिण पणमेइ । पव्व-दिणे पुण सन्निहिय-नई-नीरेण ण्हवेइ । एव कुणतस्स तस्स अइक्कतो कोइ कालो । इओ य सीहरह-नरिदस्स निरवचत्तणेण दूमिय-मणस्स मणोरह सएहिं देवीए केवणमालाए समुप्पन्ना मणोरमा नाम कन्ना । गहिय-कला-कलावा जाया जोव्वणाभिमुही ।

वयण-नयणेहिं जीए विणिज्जिया लज्जिय व ससि-हरिणा ।
गयणमि गया मिलिऊण दो वि भमडति रयणीए ॥

कयाइ वासासु सत्तरत्त निविड-निविडत-नीर-सधाया सजाया वुट्ठी । नयरस्स वणस्स य अतराले पडत-पउर-पेयपूर वसेण नई अपारा सपन्ना । वारिं तु अपारयतो देवपालो देवस्स अदसणेण अेकय- भोअणो ठिओ सत्त-दिय-

हाइं। अट्ठम-दिणे नियत्ते नई-पूरे गओ वाहिं। जुगाइदेवं दट्ठूण अमय-सित्तो व्व समुप्पन्न-परिओसो तं पुज्जिऊण महि-निहिय-निडालवट्टो पणमेइ। एत्थंतरे तव्भत्ति-रंजिय-मणेण गयणंगण-गएण अहासंनिहिय-वंतरेण भणिओ सो वच्छ !

हउं तुह तुट्ठउ निच्छइण मग्गि मणिच्छिउ अज्जु।
तो गोवालिण वज्जरिउ पहु मह वियरहि रज्जु ॥

थेव दिणब्भंतरे भविस्सइ त्ति वुत्तं वंतरेण। सविसेस-तुट्ठ-चित्तो पूइए देवं देवपालो। तंमि समए समुप्पन्नं तत्थ नगरुज्जाणे तिव्व-तव-खविय-घाइ-कम्मारस दमसार-साहुणो केवलन्नाणं। तियसेहिं आहयाओ गयणे दुंदुहीओ, वरिसियं गंधोदयं, पवंचिया पंचवन्न-कुसुम-वुट्ठी। कयं कणय-कमलं। निसन्नो तत्थ भयवं पयट्टो य पयडिय-परम-पय-पहं धम्मकहं काउं। इमं वुत्तंतमायन्निऊण गओ गय-वरारूढो सीहरहो राया। पणमिऊण केवलिं निसन्नो पुरओ, भणियं केवलिणा

लद्धूण दुल्लहमिणं रोहीवेहोवमाइ-भणुयत्तं।
विस-विसम-विसय-वासंग-परवसा किं मुहा गमह ॥
करि-तुरय-कोसरिच्छं नरिंद-चूलग्ग-लग्ग-पयवीढं।
सरणं न होइ रज्जं पि मरण-समए मणुस्साणं ॥
ता मुत्तूण पमायं असेस-दुह-कारणं पिसायं व।
संसार-सागरुत्तारण-संकमं संजमं कुणह ॥
अह राया संविग्गो जंपइ पहुं मज्झ कित्तियं आउं।
मुणिणा भणियं नरवर ! तुह आउं तिन्नि-दियहाइं ॥
एवं सोऊण निवो जल-गय-भट्टियमयामकुंभो व्व।
सीयंत-सव्व-गत्तो जंपिउमेवं समाढत्तो ॥
किं चेव जीविओऽहं करेमि धम्मं तओ गुरू भणइ।
धम्म-परस्स मुहुत्तो वि दुल्लहो किं पुण ति-रत्तं ॥
नमिऊण केवलि-मुणिं नरनाहो मंदिरंमि संपत्तो।
गुरु-खेय-विहुर-चित्तो चिंतिउमेवं समाढत्तो ॥
रज्जमणाहं मुत्तुं न तरेमि सुणेमि जीवियं थेवं।
ता किं करेमि हा ! वग्घ-दुत्तडी-संकडा-वडिओ ॥
इय चिंताए आलिंगियस्स रन्नो न मज्झ-रत्ते वि।
निद्दा समीवमल्लियइ जाव ईसा-वसेणं व ॥

ताव कुलदेवयाए भणिओ राया करेसु मा खेय ।
करिपसुराइ अहिसित्तं पच दिव्वाइ पचूसे ॥
ज पुरिस पडिवज्जति ताइ त ठविऊण रज्जमि ।
परिणावसु निय-कन्न परलोय-धिय कुणसु पच्छा ॥
इय देवयाइ वयणेण पत्थिवो किंचि निव्वुओ जाओ ।
वसणे वयण पि सुह खु कुणइ कि पुण हिया बुद्धी ॥
तो गोसे अहिसित्ताइ पच दिव्वाइ ताइ पुरमज्झे ।
भमिउ गयाइ वाहिं दिवायरे गयण मज्झ-गए ॥
गोदोहियाहि गावीसु दुज्झमाणासु जत्थ गोवालो ।
वित्थिण्ण-वड-विडविणो छायाए अच्छइ पसुत्तो ॥
त दट्ठूण गयदेण गज्जिय हेसिय तुरगेण ।
सयमेव ससि-सवत्त छत्त उवरि ठिय तस्स ॥
ढलिया य चामरा करिवरेण कलसोदएण ण्हविऊण ।
खंधे चडाविओ सो विहिओ लोएहि जय-सद्दो ॥
वत्थाहरणेहि विभूसिऊण नयरे पवेसिओ एसो ।
अहिसिचिऊण रज्जे रन्ना परिणाविओ धूय ॥
तो सीहरहो गंतु केवलि-पासे पवज्जिउ दिक्ख ।
पचक्खेइ चउव्विहमाहार जाव जीव पि ॥
सम-सुह-दुक्खो सम-कणय-पत्थरो सम-सपक्ख-पडिवक्खो ।
आउक्खए मओ सो चउत्थ दिवसे दिव पत्तो ॥
कवल-लट्ठि करवय-मडक्किया-दडि-खड-पभिईणि ।
गो-दोहियाहिं वेत्तु धरम्मि सेट्ठिस्स नीयाइ ॥

गोवालो त्ति काउ मति-सामत्ताइणो तस्स आण न कुणति । महायणप्पहाणो त्ति मतणत्थ एक्कारिओ अणेण जिणदत्त-सेट्ठी । सो वि अवन्नाए नागच्छइ । केवल मम गोवालो इमो त्ति पयडणत्थ कवलि-मडक्किया दडि-खडाईणि रयणीए सीहदुवारे सेट्ठिणा तोरणीकयाणि । ताइं दट्ठूण चिंतियं देवपाल-देवेण—जेण मे रज्ज दिन्न तमेव देव विन्नवेमि किं अन्नेण ? ति गओ जुगाइ-देव पडिमा-पासं । कप्पूरागुरुकुसुमचएहि त अचिऊण विन्नवेइ—भयव ! जइ तुमए मह महारज्जमेय दिन्न तइ आणिस्सरिय पि देहि जेण रज्ज थिरी होइ । वत्तरेणतरिक्ख-ट्ठिएण भणिय मइय मयगलारूढो रायवाडिय

करिज्ज, सो य मज्झ पभावेण चालिस्सइ । तओ सव्वो वि जणो तुहाणं करिस्सइ । एवं सोऊण तुट्ठो देवपालो समागओ रायभवणं । आणवेइ कुलाले, जहा करेह रायवाडिया-जुग्गं उद्गं मयगलं । जं देवो आणवेइ त्ति वुत्तूण सिग्घमेव कओ सो तेहिं । मट्टिय-मय-मयागलारूढो राया रायवाडियं करिस्सइ त्ति जाओ जण-प्पवाओ । सामंत-मंति-मंडलियाइणो इणमत्थं सोउं हसिउं पयट्टा, जो मट्टिय-मय-मयगलारूढो रायवाडियं रीया काउं वंछइ, सो एस अवितहं चेव गोवालो ।

कोउग-वसेण बहुओ गामेहिंतो समागओ लोओ ।
देउल-गोउर-घरसिर-गवक्ख-रुक्खेसु आरूढो ॥
जोइसिय-विणिच्छिय-सुह-दिणंमि कग्गायर-नियर-उक्खित्तो ।
सालंगणी-समीवे हत्थी आणाविओ रन्ना ॥

चिंधिओ विचित्त-वन्नएहिं चित्तयरगणेण, अलंकिओ मणि-कणय-भूसणेहिं, सज्जिओ कंचण-गुडासारीहिं, कओ विचित्त-चिंधचिंचइओ, अवरे वि सज्जिया कुंजरा, पट्ठविया नरिंदाईणं, पक्खरिया तुरया, सन्नद्धा सुहडा, पउणीकया रहवरा । पडिहारं पेसिऊण हक्कारिओ सेट्ठी । अप्पणो समं कराविओ सिंगारं । अंकुसं घित्तूण राया निविट्ठो अग्गासणे, पच्छासणे निवेसिओ सेट्ठी ।

एत्थंतरंमि चलिओ सुवन्न-सेलो व्व जंगमो हत्थी ।
विहिओ महंत-विम्हय-वसेण लोएण जय-सद्दो ॥
वज्जंताउज्ज-निनाय-भरिय-भुवणो समग्ग-सिन्न-जुओ ।
ठाणे ठाणे कीरंत-मंगलो निग्गओ राया ॥
पत्तो जुगाइदेवस्स अग्गओ गयवराओ ओइन्नो ।
तं अच्चिऊण पणमइ नरिंद-सामंत-मंति-जुओ ॥
पुणरवि गयमारूढो ढलंत-सिय-चामरो धरिय-छत्तो ।
पुर-सुंदरीण तण्हाउरेहिं नयणेहिं पिज्जंतो ॥
नच्चंत-रमणि-चक्कं तेणेव कमेण मंदिरं पत्तो ।
उत्तरिऊण गयाओ जिणदत्तं जंपए सेट्ठिं ॥
तुह गोवालेण मए एसो नयरंमि भामिओ हत्थी ।
पत्तो परं तुमं पुण खंभे अग्गलसु गयमेयं ॥
तत्तो सिट्ठी गहिऊण अंकुसं कुणइ गमण-संनाओ ।
एक्कं पि पयं न चलइ गओ गओ सो विलक्खत्तं ॥

दट्ठु इम पभावं असभव देवपाल-देवस्स ।
सव्वे वि निवा आण वहति सीसेण कुसुम व ॥
कणय-मय पासाय जुगाइदेवस्स कारिऊण इमो ।
पइवण-विलेवण वलि-गीय-नट्ट पमुर कुणइ पूय ॥
लच्छी जणइणस्स व मणोरमा तस्स वल्लहा देवी ।
तीए सह सो निच्च वचइ जिण-अच्चण-निमित्त ॥

अन्नया रन्ना सम वचतीए मणोरमाए देवीए जिण-भवणाभन्ने दिट्ठो खधट्ठिय-कट्ठ-कावडि-सणाहो कव्वाडिओ । त दट्ठूण कत्थ मए एस दिट्ठपुव्वो त्ति चिंततीए देवीए समागया मुच्छा, हा ! किमेय ति विसन्नेण रन्ना कया सिसिरोवयारा, सत्थी हूया देवी भणियमणाए—

अडविहि पत्ती नइहि जलु तो विन पूरी हत्थ । ठ।
अव्वो तह कव्वाडियह अज्ज विसज्जिय वत्थ ॥

रन्ना वुत्त—देवि ! को एस वुत्ततो ? देवीए भणिय—देव ! देव मदिरदुवार-देस-मडणे मडवे उवविसह जेण कहेमि वुत्ततमेय । तत्थ गतूण समत्त सामत-मति परियरिओ निविट्ठो राया । अग्गओ उवविसिऊण भणिय देवीए देव ! सद्दावेह कोट्टल नाम कव्वाडिय । रन्ना पुरिस पेसिऊण सद्दाविओ । आगओ सो देवीए भणिओ—भद्द ! सिट्ठला नाम ते भज्जा आसि ? तेण वुत्त—एव ! देवीए वुत्त—कयाइ तुमए सम एत्थ पएसे सा आगया । दिट्ठो तीए जुगाइ-देवो परिओस-वस-विथसिय वणाए भणिओ तुम—पियथम ! इम देवाहिदेव जहासत्ति पुज्जिऊण पणामामो जेण जम्मतरे वि एरिसाण दालिद्द दुक्खाण ठाण न भवामो । तुमए वुत्त पिये ! धम्म-गहिला तुम किं पि न जाणासि, अह पुण पर-पेसत्त दुत्थिओ न सक्केमि किं पि काउ । तओ तुम धम्म विसुर मुणतीए सय चेव नई-नीरेण पहविऊण कल्लाराईहिं पुज्जिऊण य पणमिओ देवो । वद्ध सुह-मणुस्साउय । एत्थतरे देव ! दिट्ठो तीए तुम । अपत्तरज्जो पुज्जतो पणमतो य देव, चिंतिय च धन्नो एसो जो तुल्हे वि परपेसत्तणे पुज्जेइ एव देव न उण मे पइ त्ति । तओ इमस्स परमप्पणो पुज्जणेण जीवियफल मए पत्त ति चिंतती गया सा गिह । निसाए विसूइया वसेण तेणेव सुहज्झवसाणेण मरिऊण समुप्पन्ना रायधूया एसा अह । सपय इमं कव्वाडिय दट्ठूण मे सजाय जाईसरण । तओ पढिय मए 'अडविहि पत्ती' इचाइ । कोट्टलेण वुत्त—देव ! देवीए ज आणत्त त सव्व सच्च ति ।

एवं सोउं विम्हिय-मणेण रन्ना पयंपियं एवं ।
पेच्छह अहो! अणप्पं माहप्पं देव-पूजाए ॥
एत्थ वि भवंमि जाओ रायाऽहं वीयराय-पूयाए ।
देवी पुण परलोए संपत्ता रज्ज-सुक्खमिमा ॥

एत्थंतरंमि देवस्स वंदणत्थं समागओ तत्थ धम्मो व्व मुत्तिमंतो मुणिचंदो नाम आयरिओ । तं पणमिऊण राया सपरियरो तस्स देसणं सुणइ । देव गुरु-पडिवज्जणेण गिण्हेइ सम्मत्तं ।

जिणधम्म-परो गमिऊण जीवियं अह समाहिणा मरिउं ।
पत्तो सग्गं ओक्खं च देवपालो पिया-सहिओ ॥

इति देवपूजायां देवपालदृष्टान्तम् ।

जइ वि गय-राय-दोसो त्ति वंदणे निंदणे य समरूवो ।
तह वि जिणिंदो चिंतामणि व्व भिन्नं फलं देइ ॥
जिणचंदं वंदंता लहंती जीवा समीहियं सुक्खं ।
निंदंता पुण पावंति दुहभरं सोम-भीम व्व ॥
रन्ना भणियं - मुणिनाह! के इमे सोम-भीम-नामाणो ।
गुरुणा भणियं नरवर! सुणसु तुमं सावहाण-मणो ॥
अत्थि जंबुदीवे भारहखेत्तस्स मज्झिमे खंडे ।
धरणि-रमणी-मणि-कुंडलं व मणिमंदिरं नयरं ॥
मणिमय-पासाय-पहाहिं खंडिए तिमिर-मंडले जत्थ ।
संचारो रयणीसुं पि दुक्करो तक्कराईणं ॥
पुर-परिह-दीह-वाहो नरनाहो तत्थ मणिरहो नाम ।
रमणीण मत्थय-मणी मणिमाला से महादेवी ॥
सोमो भीमो य दुवे वसंति कुल-पुत्तया तहिं नयरे ।
तत्थ पढमो विणीओ थेव-कसाओ सहावेण ॥
बीओ तव्विवरीओ दुन्नि वि पर-पेसणेण जीवंति ।
अन्न-दिणे रमणिज्जं इमेहिं जिणमंदिरं दिट्ठं ॥
सोमेण जंपियं भाय! भीम! सुकयं कयं न पुव्व-भवे ।
अम्हेहि तेण एवं परपेसत्तेण जीवामो ॥

तुल्ले वि माणुसत्ते एक्के पहुणो पयाइणो अन्ने ।
सुकय विणा कहमिण अकारण होइ नहि कज्ज ॥
ता पणमामो देव न जेण पुण दुक्ख-भायणो होमो ।
अह भणिय भीमेण केणावि हु विप्पलद्धोसि ॥
जम्मा न कोइ देवो न गुरू न य पर-भवाणुगो जीवो ।
ता सुकय-कए खिज्जसि तुम किमेव मुद्ध सोम ! ॥
एव वारतस्स वि भीमस्स इमो गओ जिणाययण ।
दट्ठूण वीयरयि परम परिओसमावन्नो ॥
घेत्तूण रूवएण कुसुमाइ कुणइ तेहिं जिणपूय ।
भत्तीए त पणमइ मन्नेइ कयत्थमप्पाण ॥
पुन्नाणुबधि-पुण्ण बधइ तेणेव पुन्न-जोएण ।
अकय तहाविह-पावो एसो ओउक्खए मरिउ ॥
जाओ एत्थेव पुरे मणिरह-रायस्स मणहरगीए ।
मणिमाला-देवीए पुत्तो नामेण मणिचूलो ॥
सोऽलकिओ कलाहिं अवलाहिंधाविहिय-पाडिसिद्धीहि ।
पडिवन्नो तारुन्न अणन्न-सामन्न-लीयन्न ॥

अन्नया वियड्ढ-पुट्ठीए वट्टमाणस्स कुमारस्स पुरओ भणिय एक्केण पुरिसेण जहा—सरीरस्स लक्खणाइ सरीरेण सह वच्चति, सचमेय नव त्ति परिक्खणत्थ रयणीए नयराओ निग्गओ खग्ग सहाओ कुमारो । परिभमतो पत्तो सिरिउर नाम नयर । तत्थ समर-निज्जिय-सयलारिसेणो सिरिसेणो राया । तस्स हरिणो सिरि व्व सिरिकता देवी । ताण तइलोक्कालकार-भूया कामलेहा धूया सा जुव्वाणत्था पत्ता पिउ-पणमणत्थ अत्थाणमडव । तत्थ पयट्टो नट्टविही ।

त पेच्छतीए तीइ पसरिओ गायणमि अणुराओ ।
पाएण एरिसेसु पुरिसेसु रमति रमणीओ ॥
तीए कओ निसोहे कामायपणे विवाह-सकेओ ।
जुत्ताजुत्त-विचारो न होइ कामाउराण जओ ॥

तओ विवाहसुयत्तणेण असजाए वि मज्झरत्ते विवाहोवगरण हत्थाए माहवीए सह समागया काम-भवणे कामलेहा । कया कुसुमाउहस्स पूया । माहवीए भवणब्भतर पवेसुसतीए मवियव्वया-वसेण पुव्व-पसुत्तो पत्तो मणिचूलो । पुव्वुत्त-नायण सकाए सवणमूले ठाऊण भणिओ सो—किं

विलंबसि, करेसु विवाहनेवत्थं । एयं सोऊण चिंतियं मणिचूलेण गोन्ने एसा कावि पुव्व-कय-संकेय-पुरिस-वुड्ढीए ममं एवमुल्लवइ । ता पिच्छामि विहि-विलसियं ति उट्ठिओ सो । परिहाविओ साहवीए पसत्थ-वत्थाहरणाईणि । कराविओ कामलेहाए करग्गहणं । भणिओ य तीए अज्जउत्त! जइवि अविरुद्धो एस विही, तहावि गुरुयण-अणाउच्छाए सयं कीरंतो न संतोसं जणइ, ता संपयं इत्थावत्थाणं अणुचियं ति । तओ मणिचूलो चलिओ ताहि समं । पहाय-समए दिट्ठो कामलेहाए सुहय-चूडामणी मणिचूडो । किमेयं ति पलोइयं सुहं साहवीए, असमिक्खियं कयं ति विसन्ना सा । भणिया कामलेहाए·

मा कुणसु किं पि खेयं कायमणिं पइ पसारिए हत्थे ।
जइ चडइ मरगय-मणी पुन्न-वसा किं तओ नट्ठं ॥
भोत्तुं गुडओयगसुज्जयाइ जइ खंडओयगो लद्धो ।
ता किं हरिसावसरे कायव्वो होइ भणखेओ ॥
मणिचूलेण वि दिट्ठा पगिट्ठ-रूवा रइ व्व राय-सुआ ।
तो चिंतियं इसेणं अहो अणव्भा इमा वुट्ठी ! ॥
इय अन्नोन्न-पलोयण-पहिट्ठ-चित्ताइं ताइं पत्ताइं ।
जयउर-नयरं तत्थ य ठियाइं घेत्तूण आवासं ॥
अन्न-दिणे वण-लच्छि पिच्छंतो कोउगेण हय-हियओ ।
कुमरो पत्तो दूरं, अह अत्थमिओ दियह नाहो ॥
आसन्न-गिरि-निगुंजे कुमरेण निसामिओ करुण-सद्दो ।
रमणीइ रुयंतीए तत्तो सद्दाणुसारेण ॥
वच्चंतेण अणेणं दिट्ठा सुर-सुंदरि व्व रूवेण ।
अविरल-बाह-जलाविल-विलोल-लोयण-जुया जुवई ॥
तीए पुरो निविट्ठो दिट्ठो जोगी कयंजलीए एक्को ।
दिट्ठं तेसिं पासंमि जलण-कुंडं च पज्जलंतं ॥
होऊण लयंतरिओ मणिचूडो जाव चिट्ठए निहुओ ।
तो सुणइ जोगिणं तं जंपंतं चाडुवयणाइं ॥
पसयच्छि ! पसीयसु कुरु पमोयमेवं किमुव्वहसि खेयं ।
किं न पलोयसि मं पेम्म-पसर-पुन्नेहिं नयणेहिं ॥
साहिय-अणेग-विज्जो जोइहं कणगाइ-सिद्धि-लद्ध-जसो ।

ત પરિણેઊણ સમ વિસય-સુઙ સેવસુ વિસિટ્ઠ ॥
અહ વાલા રુયમાણી ભણઇ વિકત્થસિ કિમેવમપ્પાણ ।
જઇ વિ તુમ તિયસ-પટ્ઠ તહાવિ તુમએ ન મે કજ્જ ॥
તો જોગિણા પલત્ત મયક-વયણે ! કરેસુ મહ વયણ ।
અન્નહ નિયય-સમીહિયમહં કરિસ્સ દઢેણાવિ ॥
જો હોઇ દસતાણ રોયતાણ ચ સુયણુ ! પાદુણઓ ।
તા સો વર દસતાણ કિં ન એયં સુય તુમએ ॥
વિંવોટ્ઠિ ! કિં વિલવસિ ઉદ્દસુ સકરેણ ગિણ્હ મજ્ઝ કર ।
જેણેહ જલણ-કુડમિ મડલાઇ પરિબ્ભમિમો ॥
ઇય જપતો જોગી કરેણ ત જાવ વેત્તુમાઢત્તો ।
તા પુક્કરિય તીએ અહો ! અણાહા દમા પુરવી ॥
ભો ! સુણહ લોગ-પાલા ! વિયરહ વણદેવયાઓ અવરાણ ।
સીહપુર-નયર-પટ્ઠણો સીહરહ-નિવસ્સ ધૂયાઽહ ॥
નામેણ ચદલેહા મણિરહ-નરવઇ-સુયમિ મણિચૂડે ।
ગુણ-સવણઓણુરત્તા દિન્ના પિઉણા વિ તસ્સેવ ॥
ત સુણુ મહ અગે અગ્નિ ચિય લગ્ગઇ ન ઉણ અન્નો ।
ઇય મે નિચ્છય-ભગેણ કુણઇ જોગી પુણ અલ્લત્ત ॥
પત્થેતરે કુમારો ઉવસપ્પતો ભણેઇ ખમ્મ-કરો ।
કિં રોઇ અલ્લત્ત ખત્તિયમિ મહ સુયણુ ! સનિરિણ ॥
તો જોગિણા પવુત્તા ઇતસ્સ ઇમસ્સ ધમ્મણી વિજ્જા ।
સા તમ્મિ મુહા જાયા તરુણી-દિટ્ઠિ વ્વ નીરાગે ॥
એસો મહાપમાવો ત્તિ ચિંતિઉ લજ્જિઓ ભણઇ જોગી ।
દટ્ઠુ પગિટ્ઠ-રૂવા અણગ-વિદુરેણ જ એસા ॥
વિજ્જા-બલેણ ઇહ આણિઊણ અબ્ભત્થિયા મએ એવ ।
ત કથમિમં અજુત્ત ન પુણો એવ કરિસ્સામિ ॥
કુમરો જપઇ ગહિય-વયસ્સ તે અણુચિયા સયલ-રમણી ।
અન્નસ્સ વિવાહે વિહિય-નિચ્છયા કિં પુણો એસા ॥
નયણાણ પડઉ વજ્જ અહવા વજ્જસ્સ વટ્ટિઉ કિંપિ ।
અણુણિય-સબ્ભાવમિ વિ અણુરાય જાઇ કુબ્વતિ ॥
જોગિણા વુત્ત—સપ્પુરિસ ! પરમોવયારી તુમં જેણ નિયત્તિઓઽહં દુજ્ઝ-

થાઓ । તા કિં તે કીરઇ । તહાવિ અત્થિ મે રૂવ-પરિવત્તિણી વિજ્જા તં કોઉ-ગ-મિત્ત-ફલં ગિણ્હ તુમં । પર-પત્થણા-ભંગ-ભીરુણા ગહિયા સા કુમારેણ । જોગિણા વુત્તં ભદ્દ ! જહા તુમ મુહ-પંકએ પુણરુત્તં વલઇ દિટ્ઠી ઇમીએ, તહા તક્કેમિ તુમં ચેવ મણિચૂડો । મણિચૂડેણ વુત્તં-

સચ્ચમિણં જં તુમએ વિયક્કિયં નિયય-બુદ્ધિ-વિહવેણ ।
જં ઇંગિએહિં નિઉણા પરસ્સ રૂવં વિયાણંતિ ॥

જોગિણા વુત્તં -કુમાર ! જઇ એવં તા ઇમીએ કર-ગ્ગહણેણ પૂરેસુ મણોરહે । તઓ કુમારેણ જોગિ-સમક્ખં કયં તીએ કર-ગ્ગહણં । ભમિયાઇં તત્થેવ જલણ-કુંડે મંડલાઇં ।

મજ્ઝ અનઓ વિ એસો અણેણ તુમ્હાણ પાણિગહણેણ ।
જાઓ સુહ-પરિણામો સમએ ધમ્મો વ્વ વુટ્ઠિ-ફલો ॥

એવં ભણિઊણ ગઓ જોગી । વેત્તૂણ ચંદલેહં સમાગઓ કુમારો વિ નિયાવાસ-દુવારં । એત્થંતરે ગયણંગણ-ગણણ વિજ્જાહરેણ ભણિયં સપ્પુરિસ ! પરોવયારુજ્જઓ તુમં સુવ્વસિ તા કરેસુ મહ વિવક્ખ-સાહણે સાહિજ્જં । સત્તસારત્તણઓ વુત્તં કુમારેણ ભદ્દ ! એવં કરેમિ । ખયરેણ વુત્તં જઇ એવં, તા આરોહસુ વિમાણમેયં । તઓ આરૂઢો વિમાણં કુમરો । નીઓ ખયરેણ વેયડ્ઢ-ગિરિ-મંડણં વજ્જસાલં નામ નયરં । સમપ્પિઓ વિજ્જાહર-સામિણો વજ્જવેગસ્સ । તેણાવિ સાગય-પડિવત્તિ-પુવ્વં ભણિઓ કુમાર ! અત્થિ મે કણયસાલ-નયર-સામિણા કણયકેઉ-વિજ્જાહરેણ સહ વિરોહો । ઉક્કડ-પરક્કમં ન સક્કેમિ તં અવધરિઉં । તઓ મએ આરાહિયા રોહિણી દેવયા । તીએ વિવક્ખ-પરાજય-નિમિત્તં આઇટ્ઠો મે તુમં । અઓ સુવેગ-વિજ્જાહરં પેસિઊણ ઇહાણીઓસિ । તા કુમાર ! કમલ-દલ-દીહ-લોયણં સુલોયણં નામ પરિણેસુ મે ધૂયં । કુમારેણ વુત્તં

કજ્જમિણં મણઇટ્ઠં એક્કં તુમ્હાણ પત્થણા બીયં ।
સયમેવ મુક્કિયાએ નિમંતણેણં સમં જાયં ॥

તઓ તેણ પરિણીયા સુલોયણા । સાહિયાઓ ગયણ-ગામિણિપ્પમુહાઓ વિજ્જાઓ । તં સેન્ન-નાયગં કાઊણ વજ્જવેગેણ નિજ્જિઓ કણયકેઉ । વિજ્જાહરેહિં કય-સક્કારો કુમારો કિત્તિયં પિ કાલં ઠિઓ તત્થેવ । ઇઓ ય કામલેહા કુમાર-વિરહે રુયંતી ઠિયા સયલ-રયણિં । પહાએ નિય-ઘરાસન્ને રુયંતી દિટ્ઠા તીએ ચંદ્રલેહા, પુચ્છિયા ય ભદ્દે ! કિં રુયસિ ? ત્તિ । તીએ કહિયં ગાઢ પઈ મં મુત્તૂણ કત્થવિ ગઓ ત્તિ । કામલેહાએ સમ-દુક્ખ ત્તિ ધરિયા સા અત્તણો પાસે । દોવિ

दुस्सह विरह दस अणुहवतीओ चिट्ठति । कुमारो वि वज्जवेग विज्जाहरिद-विसज्जिओ सुलोयणाए सम आगओ जयपुर । वीसतो नियघरा-सन्नुज्जाणे । तिण्ह पि भज्जाण चित्त-परिक्खणत्थ कय कुमारेण खुज्ज-रूव । पुरओ ठिय पि त अन्न व मन्नती सुलोयणा हा अज्जउत्त ! म मुत्तूण कत्थ गओसि त्ति रोविउ पवत्ता । दिट्ठा कामलेहा-चदलेहाहिं । पइविरहिय-त्तणओ तहया अम्ह एसा दोउ त्ति भणतीहिं नीया नियसमीव । कुमारो वि कय-खुज्ज-रूवो विविह-विणोएहि विम्हावतो नयर-लोय पसिद्धो जाओ । सद्धा-विओ रन्ना जयसेणेण । रजिओ तेण राया कला-कोसल्लेण । अन्नया रन्नो सद्दाए जाओ सलावो, जहा, इत्थ पइ-विउत्ताओ तिन्नि तरुणीओ चिट्ठति । ताओ अन्न-पुरिसेण सम न जपंति । रन्ना वुत्त—अत्थि को वि जो ताओ वुल्लावेइ । जाव न को वि किं पि जपइ ताव भणिय खुज्जेण देव ! देहि मे ओएस, जेण वुल्ला-वेमि । रन्ना वुत्त—एव करेसु । कइवय-चयस सगओ गओ सो तासिं आवासे । आढत्तो विचित्ते काउ कहालावे । भणिओ एक्केण मित्तेण किमन्नेहिं, कहेसु कन्न-सुहावह चरिय-कह । कहिय खुज्जेण, जहा मणिरहराय-पुत्तो मणिचूडो सिरिउर-सामिणो धूय कामलेह परिणिऊण इहागओ । तहा एक्को राय-पुत्तो सीहरह-रायधूय जोगिणा परिणिज्जत रक्खिऊण परिणिऊण य इहागओ । तहा एक्को राय-पुत्तो विज्जाहर-धूय सुलोयण परिणिऊण इहागओ त्ति । अम्ह चरियमेय ति तुट्ठ-चित्ताहिं ताहिं भणिय—पच्छा ते कहिं गय ? त्ति । राय सेवा-समओ मे सपध ति पयपतो गओ खुज्जो । नाथ-वुत्ततेण अहो ! सव्व-कला-कुसलो त्ति पससिओ रन्ना ।

मंतति ताओ तिन्नि वि खुज्जस्स इमस्स वयण-सवणेण ।
अमय-रसेण व सित्त गत्त जं अम्ह ऊससइ ॥
ज सव्वासिं अम्हाण एस परिणयण-चइयर मुणइ ।
त विहिय-खुज्ज-रूवो एसो चिय नूणमम्ह पई ॥

अन्नया रन्नो कन्ना कन्नावयस्सभूया भुवणलच्छीए संभवा जयलच्छी नाम कुटिम-तले कडुणेण कीलती दिट्ठा कामकुर-विज्जाहरेण । जायाणुराएण हरिऊमाढत्तो । अक्कदिय परियणेण । अत्थि को वि सप्पुरिसो जो अम्हसा-मिणिं विज्जाहरेण हीरमाणि रक्खेइ । एय सोऊण आउलीभूओ राया । देव ! न कायव्वो खेओ, कित्तियमेत्तमेय ति वुत्तूण उप्पइओ गयणयल खुज्जो । नि-ज्जिऊण विज्जाहर नियत्तिया तेण जयलच्छी । विम्हिएण भणिओ रन्ना खु-

ज्जो अहो ! ते लोओत्तरं चरियं । नूणं तुमए दिव्व-पुरिसेण होयव्वं । ता पयडेसु अप्पणो सरूवं । तओ जाओ सो सत्थावत्थो ।

तं दट्ठुं मयणं पिव पगिट्ठ-रूवं पयंपए राया ।
नूणं गुणाण एसिं पयं चिय रूवमणुरूवं ॥
एत्थंतरंमि उवलक्खिऊण एक्केण बंदिणा पढियं ।
एसो सो मणिरह-रीय-नंदणो जयइ मणिचूडो ॥
तुट्ठो जंपइ राया अहो ! इमा पुन्न-परिणई मज्झ ।
जं तुमंमिहागओ तमलसरस्स घरमागया गंगा ॥
तुह दायव्वा एस त्ति अम्ह चिंता पुरावि आसि इमा ।
निय-विक्कमेण किणिया कुमार ! संपइ इमा तुमए ॥
ता एयं जयलच्छि मह धूयं रायपुत्त ! परिणेसु ।
एवं ति जंपिऊणं परिणीया सा कुमारेण ॥
अह खुज्जो पत्थिव-पत्थाणइ अमरो व्व मणहरो जाओ ।
परिणाविओ स धूयं निवेण इय वइयरं सोउं ॥
पत्ताओ कामलेहा-पमुहाओ हरिस-वियसिय-मुहाओ ।
तं दट्ठुं बिंति इमं अम्हं तिण्हं पि एस पई ॥
सुणिऊण इमं राया तुट्ठो तुम्हे वि मज्झ धूयाओ ।
इय भणिउं संमाणइ तिन्नि वि आहरण-वत्थेहिं ॥

सरीरस्स लक्खणाइं सरीरेण सह वचंति त्ति निच्छियं कुमारेण । अन्नया निय-जणणि-जणय-दंसणुक्कंठिओ कुमारो विसज्जाविऊण जयसेणरायं विउव्विऊण मणि-दिप्पमाणं महप्पमाणं विमाणं । आरोविऊण तिन्नि चत्तारि वि घरिणीओ आगओ नियनयरं । पणओ भज्जा-समेओ जणणि-जणयाणं । आसीसादाण-पुव्वं आणंदिओ तेहिं ।

जो एगागी नयराओ निग्गओ आगओ य रिद्धीए ।
सो कुमरो पुन्न-निहि त्ति जाणिउं हरिसिओ जणओ ॥
अह सीलंधर-गुरुणो पयमूले धम्म-देसणं सोउं ।
मन्नइ विसं व विसमं विसय-सुहं मणिरहो राया ॥
निय-रज्जे मणिचूलं निवेसिउं गिण्हए इमो दिक्खं ।
मणिचूडो पुण पालइ अप्पडिहय-सासणो रज्जं ॥
तत्थन्नया मणिरहो रायरिसी जोय-केवलन्नाणो ।

उज्जाणे सपत्तो त सुणिउ हरिसिओ राया ॥
मणिचूडो करि-कयरमारूढो घरिय-धवल वर-छत्तो ।
चलिओ चलंत-सिय-चारु-चामरो अमर-नाहो व्व ॥
गच्छंतेण य रन्ना दिट्ठो चलिउ पि अक्खलमो खीमो ।
वयण-विणिग्गय-दसणो मसि-कसिणो तृण कर-चलणो ॥
किमि कुट्ठ-विणट्ठ-तणू भमडत-असख-मच्छिया-जालो ।
दमगो पहि एगो पच्चक्खो पाव पुजो व्व ॥
अह चिंतिय निवेण फुरत-फारुन्न-पुन्न हियएण ।
पुव्व-कय-दुक्कय-फल अणुहवइ इमो वराओ त्ति ॥
अह उज्जाणे पत्तो राया सुत्तूण राय चिधाइ ।
सुरकय-कमल-निसन्न मणिरह-केवलि-सुणिं नमइ ॥
उवविसिउ भव निव्वेय-कारण तस्स देसण सुणइ ।
त पुच्छइ समए दमग-चइयर, अह गुरू कहइ ॥
जिं जिणु पुजिउ पुव्व भवि तिणि तुहु पालइ रज्जु ।
इहु पुणु जिणनिदा फलिण दुक्खिउ भमइ अणज्जु ॥
भणइ निवो कहमेय कहइ गुरू पुव्व-जम्म विहियाए ।
सोमो जिणपूयाए फलेण राया तुम जाओ ॥
भीमो उण जिण-निदा फलेण दमगो इमो समुप्पन्नो ।
बहु-विह दुक्खक्खतो भमिही ससार-कतार ॥
तो जाय-जाइसरणो राया जपेइ सचमेय ति ।
सवेग-परिगय-मणो करेइ समत्त-पडिवत्ति ॥
जिणमदिर-जिणपडिमा जिणरहजत्ता-कारावणुज्जुत्तो ।
सुणि पय सेवासत्तो सो परिपालइ चिर रज्ज ॥
सुय सकामिय रज्जो दिक्ख गहिऊण अणसणेण मओ ।
मणिचूल-सुणी पत्तो सग्गं च कमेण सुक्ख च ॥

इति देवपूजाऽपूजायां सोम भीमयोः कथानकम् ।

वर-कुसुम-गंध-अक्खय फल-जल-नेवज्ज-धूव-दीवेहिं ।
अट्ठ विह-कम्म-हणणी जिण-पूआ अट्ठहा होइ ॥
एएसिं लेसेण वि काउ पूय जिणस्स भत्तीए ।

नंदण-पमुहा बहवे कल्लाण-परंपरं पत्ता ॥
रन्ना भणियं भयवं ! कहमेयं, तो गुरू भणइ एवं ।
अत्थित्थ कासि-विसए नयरी वाणारसी नाम ॥
विबुह-जण-सेवणिज्जा पुन्नोदय-सालिणी सरिच्छ त्ति ।
जीए सहि व्व नेहेण सन्निहिं सेवए गंगा ॥
तत्थ निवो जयवम्मो जस्स वसीकय-समग्ग-अरि-वग्गो ।
खग्गो जयलच्छीए छज्जइ मयणाहितिलओ व्व ॥
तत्थत्थि असंखधणो संखो संखो व्व निम्मलो सेट्ठी ।
आएस-करो तस्सत्थि नंदणो नाम कुल-पुत्तो ॥
अन्न-दिणे गामाओ आगच्छंतो सरंमि सो पहाओ ।
पवरं सहस्स-पत्तं दट्ठुं वेत्तुं च तं चलिओ ॥

दिट्ठो चउहिं कन्नगाहिं भणिओ य ताहिं अहो ! उत्तमभेयं सहस्सवत्तं उत्तमस्सेव जुग्गं । नंदणेण भणियं तंमि चेव जोजइस्सामि । कन्नगाहिं वुत्तं-जुत्तमेयं । नंदणेण चिंतियं महं ताव उत्तमो सेट्ठी, ता तंमि जोजइस्सामि । गओ सिट्ठि-गेहं । निवेइयं सहस्सवत्तं । सिट्ठिणा भणियं उत्तमं खु एयं ति उत्तमस्सेव जुग्गं । नंदणेण भणियं एवं । किंतु तुमं चेव मे उत्तमो । सिट्ठिणा भणियं ममावि उत्तमो अमचो । नंदणेण भणियं ता मे तं दंसेहि । सिट्ठिणा चिंतियं धन्नो त्ति दंसिओ अमचो नंदणस्स । एवं असचेण राया, रन्नावि गुरू, गुरुणावि जिणायतणं भयवं । सहस्सवत्तेण पुज्जिओ भयवं तित्थयरो नंदणेण । साहिया गुरुणा गुणा भयवओ । बहुमया नंदणाईणं । हलुय-कम्मा त्ति कओ अणेहिं बीय-संगहो, अज्जियं भोगफलं । कन्नगाणं पि जायं अणुमइ-पच्चयं पुन्नं । अइक्कंतो कोइ कालो । मओ आउक्खएणं नंदणो । समुप्पन्नो परिसरारामरमणिज्जया निज्जिय-नंदणे नंदणपुरे जणिय-अरि-नरिंद-पीडस्स तारापीडस्स रन्नो सयलंतेउर-सारए सुतारए देवीए गब्भे पुत्तो । दिट्ठं अणाए तीए चेव रयणीए सुविणे रंगंत-तरंग-पसरं पउमसरं । सुहविउद्धाए साहियं रन्नो । भणिया तेण देवि ! पहाण-पुत्तो ते भविस्सइ । पडिसुयमिमीए । समए संजाओ से दोहलो देमि दीणाईण महादाणं, कीलेमि पउमसरेसु । संपाडिओ रन्ना । उचिय-कालेण पसूया एसा । जाओ देह-प्पहा-पसरेण गब्भ-घर-तिमिर-दारओ दारओ । कयं गरुय-रिद्धीए वद्धावणं । पडिपुन्ने मासे विहियं पउमुत्तरो त्ति नामं । वड्ढिओ देहो-

वचण्ण कला-कलावेण य एसो । ताओ वि चत्तारि कन्नागाओ मरिऊण आयासुहीए नयरीए दुन्नि जायाओ जयनरिंद-धूयाओ पउमिणी कुमुइणी य । एव दुन्नि हत्थिणाउरे सीहनरिंद-धूयाओ विम्भमवई विलासवई य । अन्नया पवन्न तारुन्नाओ निरुवम रूव-लावन्न-पुन्नाओ कला-कलावालकिय-पन्नाओ कन्नाओ पेच्छिऊण जाया जयनरिंदस्स को एयासि पवरो वरो होज्ज त्ति चिंता । तओ जयनरिंदेण देसतरेहितो आणाविऊण रायपुत्त-पडिच्छदया दंसिया पउमिणी कुमुइणीण । न वीसता कहिं पि तासि दिट्ठी । पउमुत्तर-कुमार-पडिच्छंदय पुण दट्ठूण भणिय एयाहि—

कि को वि एस तियसो अमयत्तरगो व्व नयण-तोस करो ।
सभवइ न जम्हा माणुसेसु एयारिस रूव ॥
कहिय निउण सहीहि कुमरीण न एस सुरवरो किं तु ।
नदणपुर-पहु-पुत्तो एसो पउमुत्तर-कुमारो ॥
त सोउ कुमरीण वियभिओ माणसम्मि अणुराओ ।
पुलयच्छलेण एसो सव्वग-निग्गओ वाहि ॥
सेय-जल विदु-सदोह-सुदर भाल-मडल जाय ।
मयण-सर-विसर-ताडिय-गत्ताण व पसरिओ कपो ॥
त चिय चिततीओ लहति ताओ निसासु वि न निद्द ।
दीवसिहा-पडिपिल्लण मल्ले मिल्लति नीसासे ॥
वच्चति चद चद्दण-जलद्द-जल-सगमे वि सताव ।
नहि कुसुम सत्थरे पत्थरे व्व तत्ते लहति रइ ॥
जपति पुरो निय-निय-सहीण रूवेण विजिय-तियस पि ।
अन्न न विवाहेमो मुत्तु पउमुत्तर-कुमार ॥
वुत्ततमिण सुणिऊण जयनरिंदेण निव्वुय-मणेण ।
दाऊण भूरि-कोस समप्पिउ परियण पउर ॥
परिणायणत्थ पउमुत्तरस्स पउमोवमाण-वयणाओ ।
पट्ठविआओ कुमरीओ पउमिणी-कुमुइणीओ दुवे ॥

इओ य सीहनरिंदस्स पिउणो पणमणत्थ अत्थाण मडवे समागयाओ विम्भमवई-विलासवईओ । ताओ दट्ठण जपिय रन्ना—अहो ! एयासि भुवण-च्छरिय-भूय रूव । अणन्न-सामन्न लायन्न । चगिम-निवासो अग-विन्नासो । परिओस-जणण सीला लीला । पेसल कला-कोसल । ता मन्ने नत्थि को वि पु-

रिसो जो एयासिं सरिसो। अओ अचंत-गहणं कर-ग्गहणं ति चिंताए अनिव्वुयं से हिययं। एयं सोऊण विमलमइणा पहाण-पुरिसेण भणियं देव! देवाएसेण नंदणउरं गएण मए मयंक-वयणो कमल-दल-नयणो कणय-सिला-विसाल-वच्छयलो परिह-दीह-बाहु-जुयलो कंकेल्लि-पल्लवारत्त-कर-चलणो सुर-सुंदेर-दप्प-दलणो दिट्ठो तारावीड-रायपुत्तो पउमुत्तर-कुमारो।

रइ-पीईणं मयणो व्व चंदचूडो व्व गोरि-गंगाणं।
सो एयासिं कुमरीण देव! जुज्जइ वरो कोउं॥
एत्थंतरंमि भणियं कुमरीण सहीइ कामसेणाए।
एक्कंमि दिणे मागह-वहूइ पढिया इमा गाहा॥
'विणएण गुरू सद्धाइ देवया वुड्ढ-यणो विवेएण।
सब्भावेणं सुयणो वेप्पइ हियएण वर-महिला॥'
गाहं सोउं कुमरीहिं पुच्छियं केण निम्मिया एसा।
मागह-वहूइ कहियं एसा पउमुत्तरेण कया॥
भणियं इमीहिँ गाहा अहो! महत्था मणोहरा सरसा।
गाहाणुमाणओ सयल-गुण-निही नज्जइ कई सो॥
तप्पभिइं चिय पउमुत्तरस्स गुण-संकहं कुणंतीओ।
कालं गमंति परिचत्त-सेस-कज्जाओ कुमरीओ॥
रन्ना वुत्तं जुत्तं जं सो पउमुत्तरो गुणेक्कनिही।
कुमरीणं पि इमाणं संजाओ तंमि अणुरागो॥
सो एस कढिय-दुद्धंमि निवडिओ कहवि सक्करक्केरो।
अहमवि विवाह-चिंताइ विब्भलो निव्वुओ जाओ॥
तत्तो पसत्थ दियहे रन्ना करि-तुरय-कोस-कलियाओ।
कुमरीओ पेसियाओ पउमुत्तर-परिणयण-हेउं॥
एवं संपत्ताओ चत्तारि वि ताओ नंदणपुरंमि।
कुमरीओ अमरीओ व्व मणहरंगीओ एक्क-दिणे॥
सोउं समागयाओ इमाओ परिओस-पसर-पडिहत्थो।
तारावीड-नरिंदो पडिवत्तिं कुणइ सव्वासिं॥
कुमरीणं अणुरायं सुणिउं पउमुत्तरो वि संजाओ।
तासु अणुरत्त-चित्तो रत्ते रच्चिज्जए जम्हा॥
जुगवं कुणइ चउण्हं ताण दिसाणं व सो कर-ग्गहणं।

ताहि समं विसय-सुह सेवतो गमइ दियहाइ ॥
अह तारावीड-नीवो धम्म सोऊण पर-भव-सहाय ।
सुतु तण व रज्ज गुरु-पासे गिण्हए दिक्ख ॥
पउमुत्तरो वि पत्थिव-पणमिय पय-पकओ कुणइ रज्ज ।
विरयतो आसत्ति पत्तीसु व चउसु नीईसु ॥
जाया इमा पसिद्धी अन्नस्स न एरिसीओ पत्तीओ ।
सुयमेयमउज्झानयरि-सामिणा देवसुत्तेण ॥
पउमुत्तरो अणेण भणिओ—अप्पेसु मे निय पिंयाओ ।
पउमुत्तरेण वुत्त—अहो ! अजुत्त किमायरसि ? ॥
पर-महिला-अहिलासो मणमि काउ पि अणुचिओ चेव ।
पुरिसस्स कुसल मइणो किं पुण वयणेण वज्जरिउ ॥
उम्मग्ग-विलग्गाण कुणइ निवो निग्गह समग्गाण ।
पर-महिल मग्गतो तुम तु लज्जसि न कि मूढ ! ॥
अह भणइ देवसुत्तो—कि इमिणा ? मज्झ देहि एयाओ ।
जइ सोहणेण कज्ज अन्नह रज्ज पि गिण्हिस्स ॥
पउमुत्तरेण वुत्त—वरमधो जो परोवएसेण ।
उम्मग्गाओ निवत्तइ न उण तुम राय ! रायधो ॥
जइ अजसाओ न बीहसि परलोय-भय च वहसि नो हियए ।
कि तहवि जीवियाओ निव्विन्नो वट्टसि जमेव ॥
जो एरिसो तुम खलु न तेण सह जपिउ पि मे जुत्त ।
एव दूयमुहेहि सलावो ताण सजाओ ॥
पउमुत्तरस्स उवरि कुविय-मणो पत्थिओ इमो सरसा ।
पउमुत्तरो अवन्नाइ समुहो तस्स सचलिओ ॥
मिलिया स-विसय-सीमाइ दो वि दप्पध्ध-गधहत्थि व्व ।
पउमुत्तरेण समरे विणिज्जिओ देवसुत्त निवो ॥
गहिओ महाविमदेण कइवि दियहाइ एस धरिऊण ।
सपूइऊण मुक्को दीहो गरुयाण नहि कोवो ॥
सजाय-साहु-वाओ पत्तो पउमुत्तरो निय नयर ।
दडेहि चिय इमिणा वसीकया निवइणो अन्ने ॥
अन्न-दिणे नरवइणो सहा-निसन्नस्स को वि अप्पाण ।

माया-पओग-पवणं पडिहार-मुहेण विन्नवइ ॥
तस्स नरस्स नरिंदो सुद्धमणो नाणुसज्जइ पवेसं ।
माईण उज्जुयाण य न संगयं संगयं जम्हा ॥
सो पडिसेह-विलक्खो कइया वि हु विहिय-रूव-परिवत्तो ।
असि-फलग-करो पवरंगणाए सहिओ नहपहेण ॥
पत्तो पत्थिव-पासे सो रन्ना पुच्छिओ तुमं कोऽसि ? ।
का वा एसा, कज्जेण केण वा इत्थ पत्तोऽसि ? ॥
सो भणइ खेयरोऽहं इमा पिया मज्झ अह छलं लहिउं ।
विज्जाहरेण हरिया एक्केण अणंग-विहुरेण ॥
पच्चाणीया य मए सह वेरसुवट्ठियं च तेण समं ।
दुव्विसहो नीएहि वि नारीण पराभवो जम्हा ॥
सूरोऽसि परित्थी-सोयरोऽसि पडिवन्न-पालण-परोऽसि ।
उत्तम-सत्तोऽसि तुमं पत्थिव ! पत्थेमि तेणाहं ॥
सन्निहियाए पियाए बद्धो व्व न जुज्झिउं अहं सक्को ।
ता रक्ख ताव एयं जिणेमि तं खेयरं जाव ॥
तो पत्थिवेण भणियं थेवमिणं पत्थिओ अहं तुमए ।
कप्पहुओ व्व पत्ताणि पत्थरं रोहणगिरि व्व ॥
खयरो भणइ न थेवं एयं थेवेवि जेण वीसासे ।
नासी किज्जइ दव्वं तम्मिओ गरुए वि न कलत्तं ॥
राया जंपइ एसा चिट्ठउ मह मंदिरे पिइहरे व्व ।
तो खग्ग-फलग-पक्खो खगो व्व खयरो गओ गयणे ॥
तत्थेव ठिओ राया सुणेइ गयणे घणोहगज्जिं व ।
रणसद्दं उद्दामं सपरियरो लिहइ उड्ढमुहं ॥
अह पडिओ गयणाओ मणि-कंचण-भूसणो सहाइ भुओ ।
तं दट्ठुं खयर-वहू रुयमाणी भणिउमाढत्ता ॥
जो कंठेऽलंकारो जाओ गंडत्थलेसु उवहाणं ।
कन्नेसु य अवयंसो सो मज्झ पियस्स एस भुओ ॥
अह नह-यलाओ चलणो मणि-कणयाहरण-भूसिओ पडिओ ।
तं पिक्खिउं स-खेया खेयर-रमणी भणइ एवं ॥
अन्भंगिऊण उव्वट्टिओ चिरं खालिओ विलित्तो य ।

निय-हत्थेण मए जो सो पाओ ऐस मह पइणो ॥
पडिओ वीओ वि मुओ खणेण पाओ वि निवडिओ वीयो ।
पडिया य मुड-रुडा ते दट्टु खेयरी रुयइ ॥
ज भडिय मए कुडलेहि त मे पइस्स मुहमेय ।
त हियमिण जस्सि मज्झे वारि च वसियम्हि ॥
हा नाह सत्त-सत्तम ! दढ-विक्कम ! पवल-बाहु-बल-कलिय ! ।
छलिओसि छलन्नेसण-परेण अरिणा विहि-वसेण ॥
हा ! कि करेमि, कस्स च कहेमि, सरण च क पवज्जामि ।
तुमए विणा अणाहा अह अहन्ना इमा जाया ॥
अहवा किं रुन्नेण उचियमिण न मह वीर-घरिणीए ।
खणमित्त तरिउ चिय पियसगो अप्प-वसगाए ॥
इय विलविऊण खयरीइ खेय-विहुरो पयपिओ राया ।
जइ भाउगोऽसि सच्च ता मह कुरु भाइ-करणिज्ज ॥
रन्ना भणिय कि कीरउ त्ति सा भणइ देहि मह अग्गि ।
अत्थमिपमि मयके विपमए किचिर जुएहा ॥
समए इममि उचिय एय चेव त्ति चितिउ रन्ना ।
सिरिखडागरु-कट्ठेहि कारिया नइतडे चियगा ॥
सक्कारिऊण पइणो अग-इ तेहि सह रहारूढा ।
रन्नाऽणुगम्ममाणा चिया समीवे गया खयरी ॥
नमिऊण लोगवाले जलण दाउ सय चिय चियाए ।
विज्जाहरी पविट्ठा उच्छग-निविट्ठ-रमणगा ॥
अह जलणो पज्जलिओ जाला-पल्लविय-नहयलाभोगो ।
छारी भूया खयरी खणेण सह सेयरगेहिं ॥
जाव न देइ नरिदो जलजलि ताव आगओ खयरो ।
रुद्दिरुल्लेण काएण भणइ हसिऊण नर-नाह ! ॥
कोहो व्व उवसमेण दुट्ठो सो निज्जिओ मए खयरो ।
उवरोहिओ तुम पि हु कलत्त-सरक्खण-निमित्त ॥
सपइ अप्पसु त मे कलत्तमेव नरेसरो सुणिउ ।
सोग-विवसो विलीओ चिंतेइ अहो ! अकज्ज ति ॥
अद्ध-गओ समोह तओ अवत्थ निवस्स त सुणिउ ।

36

The Prophet's tomb of all its pious spoil
Stanza lxxvii line 6

Mecca and Medina were taken some time ago by the Wahabees, a sect yearly increasing [*Vide supra*, p 151]

37

Thy vales of evergreen thy hills of snow
Stanza lxxxv line 3

On many of the mountains, particularly Liakura, the snow never is entirely melted, notwithstanding the intense heat of the summer, but I never saw it lie on the plains, even in winter

[This feature of Greek scenery, in spring may, now and again be witnessed in our own country in autumn—a blue lake, bordered with summer greenery in the foreground, with a rear-guard of "hills of snow" glittering in the October sunshine]

38

Save where some solitary column mourns
Above its prostrate brethren of the cave
Stanza lxxxvi lines 1 and 2

Of Mount Pentelicus from whence the marble was dug that constructed the public edifices of Athens The modern name is Mount Mendeli An immense cave, formed by the quarries still remains and will till the end of time

[Mendeli is the ancient Pentelicus "The white lines marking the projecting veins' of marble are visible from Athens (*Geography of Greece*, by H F Tozer, 1873 p 129)]

39

When Marathon became a magic word
Stanza lxxxix line 7.

Siste Viator — heroa calcas! was the epitaph on the famous Count Merci,[1]—what then must be our feelings

1 [François Mercy de Lorraine who fought against the Protestants in the Thirty Years War, was mortally wounded at the battle of Nordlingen August 3, 1615]

when standing on the tumulus of the two hundred (Greeks) who fell on Marathon? The principal barrow has recently been opened by Fauvel few or no relics as vases etc) were found by the excavator The plain of Marathon[1] was offered to me for sale at the sum of sixteen thousand piastres about nine hundred pounds! Alas!— Expende —quot *libras* in duce summo—invenies! —was the dust of Miltiades worth no more? It could scarcely have fetched less if sold by *weight*

PAPERS REFERRED TO BY NOTE 33

I

Before I say anything about a city of which every body traveller or not has thought it necessary to say some thing I will request Miss Owenson[4] when she next borrows an Athenian heroine for her four volumes to have the good ness to marry her to somebody more of a gentleman than a 'Disdar Aga (who by the by *is not* an Aga) the most

1 [Byron and Hobhouse visited Marathon January 25 1810 The unconsidered trifle of the plain must have been offered to Byron during his second residence at Athens in 1811]

2 [Expende Annibalem—quot libras etc (Juvenal x 147) is the motto of the *Ode to Napoleon Buonaparte* which was written April 10 1814.—*Journal* 1814 *Life* p 3 5]

3 [Compare letter to Hodgson September 3 1811 *Letters* 1898 II 45]

4 [Miss Owenson (Sydney Lady Morgan) 1783?-1859 published her *Woman or Ida of Athens* in 4 vols in 1810 Writing to Murray February 10 1818 Byron alludes to the cruel work" which an article (attributed to Croker but pro bably written by Hookham Frere) had made with her *France* in the *Quarterly Review* (vol xvii p 60) and in a note to *The Two Foscari* act III sc 1 he points out that his de scription of Venice as an Ocean Rome had been antici pated by Lady Morgan in her fearless and excellent work upon Italy The play was completed July 9 1821 but the work containing the phrase Rome of the Ocean had not been received till August 16 (see too his letter to Murray August 3 1821) His conviction of the excellence of Lady Morgan's work was, perhaps strengthened by her outspoken eulogium]

impolite of petty officers, the greatest patron of larceny[1] Athens ever saw (except Lord E), and the unworthy occupant of the Acropolis, on a handsome annual stipend of 150 piastres (eight pounds sterling), out of which he has only to pay his garrison, the most ill-regulated corps in the ill-regulated Ottoman Empire I speak it tenderly, seeing I was once the cause of the husband of "Ida of Athens" nearly suffering the bastinado, and because the said "Disdar" is a turbulent husband, and beats his wife, so that I exhort and beseech Miss Owenson to sue for a separate maintenance in behalf of "Ida" Having premised thus much, on a matter of such import to the readers of romances, I may now leave Ida to mention her birthplace

Setting aside the magic of the name, and all those associations which it would be pedantic and superfluous to recapitulate, the very situation of Athens would render it the favourite of all who have eyes for art or nature The climate, to me at least, appeared a perpetual spring, during eight months I never passed a day without being as many hours on horseback rain is extremely rare, snow never lies in the plains, and a cloudy day is an agreeable rarity In Spain, Portugal, and every part of the East which I visited, except Ionia and Attica, I perceived no such superiority of climate to our own, and at Constantinople, where I passed May, June, and part of July (1810), you might "damn the climate, and complain of spleen," five days out of seven[2]

The air of the Morea is heavy and unwholesome, but the moment you pass the isthmus in the direction of Megara the change is strikingly perceptible But I fear Hesiod will still be found correct in his description of a Bœotian winter[3]

We found at Livadia an "esprit fort" in a Greek bishop, of all free-thinkers! This worthy hypocrite rallied his own religion with great intrepidity (but not before his flock), and talked of a mass as a "coglioneria"[4] It was impossible to think better of him for this, but, for a Bœotian, he was brisk with all his absurdity This phenomenon (with the exception indeed of Thebes, the remains of Chæronea, the

1 [For the Disdar's extortions, see *Travels in Albania*, i 244]

2 ["The poor when once abroad,
Grow sick, and damn the climate like a lord"
Pope, *Imit of Horace*, Ep i, lines 159, 160]

3 [*Works and Days*, v 493, *et seq*, *Hesiod Carm*, C Goettlingius (1843), p 215]

4 Nonsense, humbug

plain of Platea Orchomenus, Livadia and its nominal cave of Trophonius) was the only remarkable thing we saw before we passed Mount Cithæron.

The fountain of Dirce turns a mill: at least my companion (who resolving to be at once cleanly and classical bathed *in it*) *pronounced it to be the fountain of Dirce*[1] and any body who thinks it worth while may contradict him. At Castri we drank of half a dozen streamlets, some not of the purest before we decided to our satisfaction which was the true Castalian: and even that had a villainous twang probably from the snow, though it did not throw us into an epic fever like poor Dr. Chandler.[2]

From Fort Phyle, *of which large remains still exist*, the plain of Athens, Pentelicus, Hymettus, the Ægean, and the Acropolis burst upon the eye at once: in my opinion a more glorious prospect than even Cintra or Istambol. Not the view from the Troad with Ida, the Hellespont, and the more distant Mount Athos, can equal it, though so superior in extent.

I heard much of the beauty of Arcadia, but excepting the view from the Monastery of Megaspelion (which is inferior to Zitza in a command of country), and the descent from the mountains on the way from Tripolitza to Argos, Arcadia has little to recommend it beyond the name.

> Sternitur et *dulces* moriens reminiscitur Argos.
> *Æneid* x. 78.

Virgil could have put this into the mouth of none but an Argive, and (with reverence be it spoken) it does not deserve the epithet. And if the Polynices of Statius, In medius audit duo littora campis (*Thebaidos* i. 335), did actually hear both shores in crossing the isthmus of Corinth, he had better ears than have ever been worn in such a journey since.

Athens, says a *celebrated topographer*, is still *the most* polished city of Greece.[3] Perhaps it may of *Greece* but not of the *Greeks*, for Joannina in Epirus is universally allowed amongst themselves to be superior in the wealth, refinement, learning, and dialect of its inhabitants. The

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1 [Hobhouse pronounced it to be the Fountain of Ares, the Paraporti Spring, which serves to swell the scanty waters of the Dirce. The Dirce flows on the west, the Ismenus which forms the fountain to the east of Thebes. The water was tepid, as I found by bathing in it. (*Travels in Albania* i. 433; *Handbook for Greece* p. 703).]

2 [*Travels in Greece* ch. lxvii.]

3 [Gell's *Itinerary of Greece* (1810), Preface p. vi.]

Athenians are remarkable for their cunning, and the lower orders are not improperly characterised in that proverb, which classes them with the "Jews of Salonica, and the Turks of the Negropont"

Among the various foreigners resident in Athens, French, Italians, Germans, Ragusans, etc, there was never a difference of opinion in their estimate of the Greek character, though on all other topics they disputed with great acrimony

M Fauvel, the French Consul, who has passed thirty years principally at Athens, and to whose talents as an artist, and manners as a gentleman, none who have known him can refuse their testimony, has frequently declared in my hearing, that the Greeks do not deserve to be emancipated, reasoning on the grounds of their "national and individual depravity!" while he forgot that such depravity is to be attributed to causes which can only be removed by the measure he reprobates

M Roque,[1] a French merchant of respectability long settled in Athens, asserted with the most amusing gravity, "Sir, they are the same *canaille* that existed *in the days of Themistocles!*" an alarming remark to the "Laudatoi temporis acti" The ancients banished Themistocles, the moderns cheat Monsieur Roque, thus great men have ever been treated!

In short, all the Franks who are fixtures, and most of the Englishmen, Germans, Danes, etc, of passage, came over by degrees to their opinion, on much the same grounds that a Turk in England would condemn the nation by wholesale, because he was wronged by his lacquey, and overcharged by his washerwoman

Certainly it was not a little staggering when the Sieurs Fauvel and Lusieri, the two greatest demagogues of the day, who divide between them the power of Pericles and the popularity of Cleon, and puzzle the poor Waywode with perpetual differences, agreed in the utter condemnation, "nulla virtute redemptum" (Juvenal, lib 1 *Sat* IV line 2), of the Greeks in general, and of the Athenians in particular For my own humble opinion, I am loth to hazard it, knowing as I do, that there be now in MS no less than five tours of the first magnitude, and of the most threatening aspect, all in typographical array, by persons of wit and honour, and regular common-place books but, if I may say this, without offence, it seems to me rather hard to declare so positively and pertinaciously, as almost everybody has

1 [For M Roque, see *Itinéraire de Paris à Jérusalem Œuvres Chateaubriand*, Paris, 1837, II 258–266]

declared that the Greeks, because they are very bad will never be better

Eton and Sonnini[1] have led us astray by their panegyrics and projects but on the other hand De Pauw and Thornton have debased the Greeks beyond their demerits

The Greeks will never be independent they will never be sovereigns as heretofore and God forbid they ever should! but they may be subjects without being slaves Our colonies are not independent but they are free and industrious and such may Greece be hereafter

At present like the Catholics of Ireland and the Jews throughout the world and such other cudgelled and hetero dox people they suffer all the moral and physical ills that can afflict humanity Their life is a struggle against truth they are vicious in their own defence They are so unused to kindness that when they occasionally meet with it they look upon it with suspicion as a dog often beaten snaps at your fingers if you attempt to caress him They are ungrateful notoriously abominably ungrateful! —this is the general cry Now in the name of Nemesis! for what are they to be grateful? Where is the human being that ever conferred a benefit on Greek or Greeks? They are to be grateful to the Turks for their fetters and to the Franks for their broken promises and lying counsels They are to be grateful to the artist who engraves their ruins and to the antiquary who carries them away to the traveller whose janissary flogs them and to the scribbler whose journal abuses them This is the amount of their obligations to foreigners

1 [William Eton published (1798–1809) *A Survey of the Turkish Empire* in which he advocated the cause of Greek independence Sonnini de Manoncourt (1751–181) another ardent phil Hellenist published his *Voyage en Grece et en Turquie* in 1801]

2 [Cornelius de Pauw (1739–1799) Dutch historian pub lished in 1787 *Recherches philosophiques sur les Grecs* Byron reflects upon his paradoxes and superficiality in Note II *infra* Thomas Thornton published in 1807 a work entitled *Present State of Turkey* (see Note II *infra*)]

II

FRANCISCAN CONVENT, ATHENS, *January* 23, 1811 [1]

Amongst the remnants of the barbarous policy of the earlier ages, are the traces of bondage which yet exist in different countries, whose inhabitants, however divided in religion and manners, almost all agree in oppression

The English have at last compassionated their negroes, and under a less bigoted government, may probably one day release their Catholic brethren, but the interposition of foreigners alone can emancipate the Greeks, who, otherwise, appear to have as small a chance of redemption from the Turks, as the Jews have from mankind in general

Of the ancient Greeks we know more than enough, at least the younger men of Europe devote much of their time to the study of the Greek writers and history, which would be more usefully spent in mastering their own Of the moderns, we are perhaps more neglectful than they deserve, and while every man of any pretensions to learning is tiring out his youth, and often his age, in the study of the language and of the harangues of the Athenian demagogues in favour of freedom, the real or supposed descendants of these sturdy republicans are left to the actual tyranny of their masters, although a very slight effort is required to strike off their chains

To talk, as the Greeks themselves do, of their rising again to their pristine superiority, would be ridiculous as the rest of the world must resume its barbarism, after reasserting the sovereignty of Greece but there seems to be no very great obstacle, except in the apathy of the Franks, to their becoming an useful dependency, or even a free state, with a proper guarantee,—under correction, however, be it spoken, for many and well-informed men doubt the practicability even of this

The Greeks have never lost their hope, though they are now more divided in opinion on the subject of their probable

1 [The MSS of *Hints from Horace* and *The Curse of Minerva* are dated, "Athens, Capuchin Convent, March 12 and March 17, 1811" Proof B of *Hints from Horace* is dated, "Athens, Franciscan Convent, March 12, 1811" Writing to Hodgson, November 14, 1810, he says, "I am living alone in the Franciscan monastery with one 'friar' (a Capuchin of course) and one 'frier' (a bandy-legged Turkish cook)' (*Letters*, 1898, 1 307)]

deliverers Religion recommends the Russians but they have twice been deceived and abandoned by that power and the dreadful lesson they received after the Muscovite desertion in the Morea has never been forgotten The French they c t of Europe will p continental Greec succour as they have very lately possessed themselves of the Ionian republic Corfu excepted [1] But whoever appear with arms in their hands will be welcome and when that day arrives Heaven have mercy on the Ottomans they cannot expect it from the Giaours

But instead of considering what they have been and speculating on what they may be let us look at them as they are

And here it is impossible to reconcile the contrariety of opinions some particularly the merchants decrying the Greeks in the strongest language others generally travellers turning periods in their eulogy and publishing very curious speculations grafted on their former state which can have no more effect on their present lot, than the existence of the Incas on the future fortunes of Peru

One very ingenious person terms them the natural allies of Englishmen " another no less ingenious will not allow them to be the allies of anybody and denies their very descent from the ancients a third more ingenious than either builds a Greek empire on a Russian foundation and realises (on paper) all the chimeras of Catharine II As to the question of their descent what can it import whether the Maniotes [2] are the lineal Laconians or not? or the present Athenians as indigenous as the bees of Hymettus or as the

1 [The Ionian Islands with the exception of Corfù and Paxos fell into the hands of the English in 1809 1810 Paxos was captured in 1814 but Corfù which had been blockaded by Napoleon was not surrendered till the restoration of the Bourbons in 1815]

2 [The Maniotes or Maniates who take their name from Maina near Cape Tænaron were the Highlanders of the Morea remarkable for their love of violence and plunder but also for their frankness and independence Pedants have termed the Maniates descendants of the ancient Spartans but they must be either descended from the Helots or from the Perioikoi To an older genealogy they can have no pretension —Finlay's *History of Greece* 1877 v 113 vi 6]

grasshoppers, to which they once likened themselves? What Englishman cares if he be of a Danish, Saxon, Norman, or Trojan blood? or who, except a Welshman, is afflicted with a desire of being descended from Caractacus?

The poor Greeks do not so much abound in the good things of this world, as to render even their claims to antiquity an object of envy, it is very cruel, then, in Mr. Thornton to disturb them in the possession of all that time has left them, viz their pedigree, of which they are the more tenacious, as it is all they can call their own It would be worth while to publish together, and compare, the works of Messrs Thornton and De Pauw, Eton and Sonnini, paradox on one side, and prejudice on the other Mr. Thornton conceives himself to have claims to public confidence from a fourteen years' residence at Pera, perhaps he may on the subject of the Turks, but this can give him no more insight into the real state of Greece and her inhabitants, than as many years spent in Wapping into that of the Western Highlands

The Greeks of Constantinople live in Fanal,[1] and if Mr Thornton did not oftener cross the Golden Horn than his brother merchants are accustomed to do, I should place no great reliance on his information I actually heard one of these gentlemen boast of their little general intercourse with the city, and assert of himself, with an air of triumph, that he had been but four times at Constantinople in as many years

As to Mr Thornton's voyages in the Black Sea with Greek vessels, they gave him the same idea of Greece as a cruise to Berwick in a Scotch smack would of Johnny Groat's house Upon what grounds then does he arrogate the right of condemning by wholesale a body of men of whom he can know little? It is rather a curious circumstance that Mr Thornton, who so lavishly dispraises Pouqueville on every occasion of mentioning the Turks, has yet recourse to him as authority on the Greeks, and terms him an impartial observer Now, Dr Pouqueville is as little entitled to that appellation as Mr Thornton to confer it on him

The fact is, we are deplorably in want of information on the subject of the Greeks, and in particular their literature, nor is there any probability of our being better acquainted, till our intercourse becomes more intimate, or their independence

1 [The Fanal, or Phanár, is to the left, Pera to the right, of the Golden Horn "The water of the Golden Horn, which flows between the city and the suburbs, is a line of separation seldom transgressed by the Frank residents"—*Travels in Albania*, II 208]

confirmed The relations of passing travellers are as little to be depended on as the invectives of angry factors but till something more can be attained we must be content with the little to be acquired from similar sources [1]

However defective these may be they are preferable to the parodoxes of men who have read superficially of the ancients and seen nothing of the moderns such as De Pauw who when he asserts that the British breed of horses is ruined by Newmarket and that the Spartans [2] were

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1 A word *en passant* with Mr Thornton and Dr Pouqueville who have been guilty between them of sadly clipping the Sultan's Turkish *

Dr Pouqueville tells a long story of a Moslem who swallowed corrosive sublimate in such quantities that he acquired the name of *Suleyman Yeyen* i e quoth the Doctor *Suleyman the eater of corrosive sublimate*

Aha thinks Mr Thornton (angry with the Doctor for the fiftieth time) have I caught you? †—Then in a note twice the thickness of the Doctor's anecdote he questions the Doctor's proficiency in the Turkish tongue and his veracity in his own — For observes Mr Thornton (after inflicting on us the tough participle of a Turkish verb) it means nothing more than *Suleyman the eater* and quite cashiers the supplementary *sublimate* Now both are right and both are wrong If Mr Thornton when he next resides fourteen years in the factory will consult his Turkish dictionary or ask any of his Stamboline acquaintance he will discover that *Suleyman yeyen* put together discreetly mean the *Swallower of sublimate* without any *Suleyman* in the case *Suleyma* signifying *corrosiv sublimate* and not being a proper name on this occasion although it be an orthodox name enough with the addition of *n* After Mr Thornton's frequent hints of profound Orientalism he might have found this out before he sang such pæans over Dr Pouqueville

After this I think Travellers *versus* Factors shall be our motto though the above Mr Thornton has condemned hoc genus omne for mistake and misrepresentation

Ne Sutor ultra crepidam No merchant beyond his bales N B For the benefit of Mr Thornton Sutor is not a proper name

[2] *Recherches Philosophiques sur les Grecs* 1787 i 155

[For Pouqueville's story of the thériakis or opium eaters see *Voyage en Morée* 1805 ii 126]

† [Thornton's *Present State of Turkey* ii 175]

cowards in the field,[1] betrays an equal knowledge of English horses and Spartan men His "philosophical observations" have a much better claim to the title of "poetical" It could not be expected that he who so liberally condemns some of the most celebrated institutions of the ancient, should have mercy on the modern Greeks, and it fortunately happens, that the absurdity of his hypothesis on their forefathers refutes his sentence on themselves

Let us trust, then, that, in spite of the prophecies of De Pauw, and the doubts of Mr Thornton, there is a reasonable hope of the redemption of a race of men, who, whatever may be the errors of their religion and policy, have been amply punished by three centuries and a half of captivity

III[2]

ATHENS, FRANCISCAN CONVENT, *March* 17, 1811.

"I must have some talk with this learned Theban"[3]

Some time after my return from Constantinople to this city I received the thirty-first number of the *Edinburgh Review*[4] as a great favour, and certainly at this distance an acceptable one, from the captain of an English frigate off Salamis In that number, Art 3, containing the review of a French translation of Strabo,[5] there are introduced some remarks on the modern Greeks and their literature, with a

1 [De Pauw (*Rech Phil sur les Grecs*, 1788, II 293), in repeating Plato's statement (*Laches*, 191), that the Lacedæmonians at Platæa first fled from the Persians, and then, when the Persians were broken, turned upon them and won the battle, misapplies to them the term θρασύδειλοι (Arist, *Eth Nic*, III 9 7)—men, that is, who affect the hero, but play the poltroon]

2 [Attached as a note to line 562 *of Hints from Horace* (*MS M*)]

3 ["I'll talk a word with this same learned Theban"
Shakespeare, *King Lear*, act III sc 4, line 150]

4 [For April, 1810 vol XVI pp 55, *sq*]

5 [Diamant or Adamantius Coray (1748–1833), scholar and phil-Hellenist, declared his views on the future of the Greeks in the preface to a translation of Beccaria Bonesani's treatise, *Dei Delitti e delle Pene* (1764), which was published in Paris in 1802 He began to publish his *Bibliothèque Hellénique*, in 17 vols, in 1805 He was of Chian parentage, but was born at Smyrna Κοραη Αὐτοβιογραφια, Athens, 1891]

short account of Coray a co-translator in the French version. On those remarks I mean to ground a few observations, and the spot where I now write will, I hope, be sufficient excuse for introducing them in a work in some degree connected with the subject. Coray, the most celebrated of living Greeks, at least among the Franks, was born at Scio (in the *Review* Smyrna is stated, I have reason to think, incorrectly), and besides the translation of Beccaria and other works mentioned by the Reviewer, has published a lexicon in Romaic and French, if I may trust the assurance of some Danish travellers lately arrived from Paris, but the latest we have seen here in French and Greek is that of Gregory Zolikogloou.[1] Coray has recently been involved in an unpleasant controversy with M. Gail, a Parisian commentator and editor of some translations from the Greek poets, in consequence of the Institute having awarded him the prize for his version of Hippocrates, Περὶ ὑδάτων, etc., to the disparagement and consequently displeasure of the said Gail. To his exertions, literary and patriotic, great praise is undoubtedly due, but a part of that praise ought not to be withheld from the two brothers Zosimado (merchants settled in Leghorn), who sent him to Paris, and maintained him for the express purpose of elucidating the ancient and

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1 I have in my possession an excellent lexicon, τρίγλωσσο, which I received in exchange from S. G— Esq. for a small gem; my antiquarian friends have never forgotten it or forgiven me.

[Λεξικὸν τρίγλωσσον της Γαλλικης Ιταλ ης και Ρωμ κης δαλέκτου κ τ λ. 3 vols. Vienna, 1790. By Georgie Vendoti (Bentotes or Bendotes) of Joannina. The book was in Hobhouse's possession in 1854.]

2 In Gail's pamphlet against Coray he talks of throwing the insolent Hellenist out of the windows. On this a French critic exclaims: Ah, my God! throw an Hellenist out of the window! what sacrilege! It certainly would be a serious business for those authors who dwell in the attics; but I have quoted the passage merely to prove the similarity of style among the controversialists of all polished countries. London or Edinburgh could hardly parallel this Parisian ebullition.

[Jean Baptiste Gail (1755–1819) Professor of Greek in the Collége de France published in 1810 a quarto volume entitled *Réclamations de J. B. Gail, et observations sur l'opinion en vertu de laquelle le juri—propose de décerner un prix à M. Coray à l'exclusion de la chasse de Xénophon du Thucydide etc. grec, latin, français, etc.*]

adding to the modern, researches of his countrymen Coray, however, is not considered by his countrymen equal to some who lived in the two last centuries, more particularly Dorotheus of Mitylene,[1] whose Hellenic writings are so much esteemed by the Greeks, that Meletius[2] terms him "Μετὰ τὸν Οουκυδίδην καὶ Ξενοφώντα ἄριστος Ἑλλήναν" (p 224, *Ecclesiastical History*, IV)

Panagiotes Kodrikas, the translator of Fontenelle, and Kamarases,[3] who translated Ocellus Lucanus on the Universe into French, Christodoulus,[4] and more particularly Psalida,[5] whom I have conversed with in Joannina, are also in high repute among their literati The last-mentioned has published in Romaic and Latin a work on *True Happiness*, dedicated to Catherine II But Polyzois,[6] who

1 [Dorotheus of Mitylene (fl sixteenth century), Archbishop of Monembasia (Anglicè "Malmsey"), on the south-east coast of Laconia, was the author of a *Universal History* (Βιβλοι Ἱστορικόν, κ τ λ), edited by A Tzigaras, Venice, 1637, 4to]

2 [Meletius of Janina (1661–1714) was Archbishop of Athens, 1703–14 His principal work is *Ancient and Modern Geography*, Venice, 1728, fol He also wrote an Ecclesiastical History, in four vols, Vienna, 1783–95]

3 [Panagios (Panagiotes) Kodrikas, Professor of Greek at Paris, published at Vienna, in 1794, a Greek translation of Fontenelle's *Entretiens sur la Pluralité des Mondes* John Camarases, a Constantinopolitan, translated into French the apocryphal treatise, *De Universi Natura*, attributed to Ocellus Lucanus, a Pythagorean philosopher, who is said to have flourished in Lucania in the fifth century B C]

4 [Christodoulos, an Acarnanian, published a work, Περὶ Φιλοσόφου, Φιλοσοφίας, Φυσικῶν, Μεταφυσικῶν, κ τ λ, at Vienna, in 1786]

5 [Athanasius Psalidas published, at Vienna, in 1791, a sceptical work entitled, *True Felicity* (Ἀληθὴς Εὐδαιμονία) "Very learned, and full of quotations, but written in false taste"—*MS M* He was a schoolmaster at Janina, where Byron and Hobhouse made his acquaintance—"the only person," says Hobhouse, "I ever saw who had what might be called a library, and that a very small one" (*Travels in Albania, etc*, I 508)]

6 [Hobhouse mentions a patriotic poet named Polyzois, "the new Tyrtæus," and gives, as a specimen of his work, "a war-song of the Greeks in Egypt, fighting in the cause of Freedom"—*Travels in Albania, etc*, I 507, II 6, 7]

is stated by the Reviewer to be the only modern except Coray who has distinguished himself by a knowledge of Hellenic if he be the Polyzois Lampanitziotes of Yanina who has published a number of editions in Romaic was neither more nor less than an itinerant vender of books with the contents of which he had no concern beyond his name on the title page placed there to secure his property in the publication and he was moreover a man utterly destitute of scholastic acquirements As the name however is not uncommon some other Polyzois may have edited the Epistles of Aristænetus

It is to be regretted that the system of continental blockade has closed the few channels through which the Greeks received their publications particularly Venice and Trieste Even the common grammars for children are become too dear for the lower orders Amongst their original works the Geography of Meletius Archbishop of Athens and a multitude of theological quartos and poetical pamphlets are to be met with their grammars and lexicons of two three and four languages are numerous and excellent Their poetry is in rhyme The most singular piece I have lately seen is a satire in dialogue between a Russian English and French traveller and the Waywode of Wallachia (or Blackbey as they term him) an archbishop a merchant [1] and Cogia Bachi (or primate) in succession to all of whom under the Turks the writer attributes their present degeneracy Their songs are sometimes pretty and pathetic but their tunes generally unpleasing to the ear of a Frank the best is the famous Δ' πότε θὰ στῶ Ελλήνω by the unfortunate Riga But from a catalogue of more than sixty authors now before me only fifteen can be found who have touched on any theme except theology

I am intrusted with a commission by a Greek of Athens named Marmarotouri to make arrangements if possible for printing in London a translation of Barthelemi's *Anacharsis* in Romaic as he has no other opportunity unless he dispatches the MS to Vienna by the Black Sea and Danube

1 [By Blackbey is meant Bey of Vlack, *i e* Wallachia (See a *Translation* of this satire in dialogue — Remarks on the Romaic etc *Poetical Works* 1891 p 793)]

2 [Constantine Rhigas (born 1753) the author of the original of Byron's Sons of the Greeks arise was handed over to the Turks by the Austrians and shot at Belgrade in 1793 by the orders of Ali Pacha]

There is a slip of the pen and it can only be a slip of the pen in p 58 No 31 of the *Edinburgh Review* where these words occur 'We are told that when the capital of the East yielded to *Solyman* —It may be presumed that this last word will in a future edition be altered to Mahomet II[1] The ladies of Constantinople it seems at that period spoke a dialect which would not have disgraced the lips of an Athenian" I do not know how that might be but am sorry to say that the ladies in general and the Athenians in particular are much altered being far from choice either

1 In a former number of the *Edinburgh Review* 1808 it is observed Lord Byron passed some of his early years in Scotland where he might have learned that *pibroch* does not mean a *bagpipe* any more than *duet* means a *fiddle* Query —Was it in Scotland that the young gentlemen of the *Edinburgh Review learned* that *Solyman* means *Mahomet II* any more than *criticism* means *infallibility*?—but thus it is

Cædimus inque vicem præbemus crura sagittis
Persius *Sat* IV 42

The mistake seemed so completely a lapse of the pen (from

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in the *Edinburgh Review* much facetious exultation on all such detections particularly a recent one where words and syllables are subjects of disquisition and transposition and the above-mentioned parallel passage in my own case irresistibly propelled me to hint how much easier it is to be critical than correct The *gentlemen* having enjoyed many a *triumph* on such victories will hardly begrudge me a slight *ovation* for the present

[At the end of the review of *Childe Harold* February 181_ (XIX. 476) the editor inserted a ponderous retort to this harmless and good natured chaff To those strictures of the noble author we feel no inclination to trouble our readers with any reply we shall merely observe that if we viewed with astonishment the immeasurable fury with which the minor poet received the innocent pleasantry and moderate castigation of our remarks on his first publication we now feel nothing but pity for the strange irritability of temperament which can still cherish a private resentment for such a cause or wish to perpetuate memory of personalities as outrageous as to have been injurious only to their authors]

in their dialect or expressions, as the whole Attic race are barbarous to a proverb —

"Ὦ Ἀθῆναι, πρώτη χώρα,
Τί γαϊδάρους τρέφεις τώρα," [1]

In Gibbon, vol x p 161, is the following sentence —"The vulgar dialect of the city was gross and barbarous, though the compositions of the church and palace sometimes affected to copy the purity of the Attic models" Whatever may be asserted on the subject, it is difficult to conceive that the "ladies of Constantinople," in the reign of the last Cæsar, spoke a purer dialect than Anna Comnena [2] wrote, three centuries before and those royal pages are not esteemed the best models of composition, although the princess γλῶτταν εἶχεν ἈΚΡΙΒΩΣ Ἀττικιζούσαν [3] In the Fanal, and in Yanina, the best Greek is spoken in the latter there is a flourishing school under the direction of Psalida

There is now in Athens a pupil of Psalida's, who is making a tour of observation through Greece he is intelligent, and better educated than a fellow-commoner of most colleges I mention this as a proof that the spirit of inquiry is not dormant among the Greeks

The Reviewer mentions Mr Wright,[4] the author of the beautiful poem *Horæ Ionicæ*, as qualified to give details of these nominal Romans and degenerate Greeks, and also of their language but Mr Wright, though a good poet and an able man, has made a mistake where he states the Albanian dialect of the Romaic to approximate nearest to the Hellenic, for the Albanians speak a Romaic as notoriously corrupt as the Scotch of Aberdeenshire, or the Italian of Naples Yanina, (where, next to the Fanal, the Greek is purest,) although the capital of Ali Pacha's dominions, is not in Albania, but Epirus, and beyond Delvinachi in Albania Proper up to Argyrocastro and Tepaleen (beyond which I did not advance) they speak worse Greek than even the Athenians I was attended for a year and a half by two of these singular mountaineers, whose mother tongue is

1 ["O Athens, first of all lands, why in these latter days dost thou nourish asses?"]

2 [Anna Comnena (1083–1148), daughter of Alexis I, wrote the *Alexiad*, a history of her father's reign]

3 [Zonaras (*Annales*, B 240), lib xiii cap 26, A 4 Venice, 1729]

4 [See *English Bards, etc*, line 877 *Poems*, 1898, i 366 *note* 1]

Illyric and I never heard them or their countrymen (whom I have seen not only at home but to the amount of twenty thousand in the army of Vely Pacha[1]) praised for their Greek but often laughed at for their provincial barbarisms

I have in my possession about twenty five letters amongst which some from the Bey of Corinth written to me by Notaras the Cogia Bachi and others by the dragoman of the Caimacam of the Morea (which last governs in Vely Pacha's absence) are said to be favourable specimens of their epistolary style I also received some at Constantinople from private persons written in a most hyperbolical style but in the true antique character

The Reviewer proceeds after some remarks on the tongue in its past and present state to a paradox (page 59) on the great mischief the knowledge of his own language has done to Coray who it seems is less likely to understand the ancient Greek because he is perfect master of the modern! This observation follows a paragraph recommending in explicit terms the study of the Romaic as a powerful auxiliary not only to the traveller and foreign merchant but also to the classical scholar in short to every body except the only person who can be thoroughly acquainted with its uses and by a parity of reasoning our own language is conjectured to be probably more attainable by foreigners than by ourselves! Now I am inclined to think that a Dutch Tyro in our tongue (albeit himself of Saxon blood) would be sadly perplexed with Sir Tristram[3] or any other given Auchinleck MS with or without a grammar or glossary and to most apprehensions it seems evident that none but a native can acquire a competent far less complete knowledge of our obsolete idioms We may give the critic credit for his ingenuity but no more believe him than we do Smollett's Lismahago[4] who maintains that the purest English is spoken in Edinburgh That Coray may err is very possible but if he does the fault is in the man rather than in his mother tongue which is as it ought to be of the greatest aid to the native student—Here the Reviewer

1 [For Vely Pacha the son of Ali Pacha Vizier of the Morea see *Letters* 1898 1 248 *note* 1]

2 [The Caimacam was the deputy or lieutenant of the grand Vizier]

3 [Scott published *Sir Tristrem a Metrical Romance of the Thirteenth Century* by Thomas of Ercildoun in 1804.]

4 [Captain Lismahago a paradoxical and pedantic Scotchman the favoured suitor of Miss Tabitha Bramble in Smollett's *Expedition of Humphry Clinker*]

proceeds to business on Strabo's translators, and here I close my remarks

Sir W Drummond, Mr Hamilton, Lord Aberdeen, Dr Clarke, Captain Leake, Mr Gell, Mr Walpole,[1] and many others now in England, have all the requisites to furnish details of this fallen people The few observations I have offered I should have left where I made them, had not the article in question, and above all the spot where I read it, induced me to advert to those pages, which the advantage of my present situation enabled me to clear, or at least to make the attempt

I have endeavoured to waive the personal feelings which rise in despite of me in touching upon any part of the *Edinburgh Review*, not from a wish to conciliate the favour of its writers, or to cancel the remembrance of a syllable I have formerly published, but simply from a sense of the impropriety of mixing up private resentments with a disquisition of the present kind, and more particularly at this distance of time and place

ADDITIONAL NOTE ON THE TURKS

The difficulties of travelling in Turkey have been much exaggerated, or rather have considerably diminished, of late

1 [Sir William Drummond (1780?–1828) published, *inter alia*, *A Review of the Government of Athens and Sparta*, in 1795, and *Herculanensia, an Archæological and Philological Dissertation containing a Manuscript found at Herculaneum*, in conjunction with the Rev Robert Walpole (see letter to Harness, December 8, 1811 See *Letters*, 1898, II 79, *note* 3)

For Aberdeen and Hamilton, see *English Bards, etc*, line 509 *Poetical Works*, 1898, I 336, *note* 2, and *Childe Harold*, Canto II supplementary stanzas, *ibid*, II 108

Edward Daniel Clarke, LL D (1769–1822), published *Travels in Various Countries*, 1810–1823 (*vide ante*, p 172, *note* 7)

For Leake, *vide ante*, p 174, *note* 1

For Gell, see *English Bards, etc*, line 1034, *note* 1 *Poetical Works*, 1898, I 379

The Rev Robert Walpole (1781–1856), in addition to his share in *Herculanensia*, completed the sixth volume of Clarke's *Travels*, which appeared in 1823]

years The Mussulmans have been beaten into a kind of sullen civility very comfortable to voyagers

It is hazardous to say much on the subject of Turks and Turkey since it is possible to live amongst them twenty years without acquiring information at least from themselves As far as my own slight experience carried me I have no complaint to make but am indebted for many civilities (I might almost say for friendship) and much hospitality to Ali Pacha his son Vely Pacha of the Morea and several others of high rank in the provinces Suleyman Aga, late Governor of Athens and now of Thebes was a *bon vivant* and as social a being as ever sat cross legged at a tray or a table During the carnival when our English party were masquerading both himself and his successor were more happy to receive masks" than any dowager in Grosvenor square[1]

On one occasion of his supping at the convent his friend and visitor the Cadi of Thebes was carried from table perfectly qualified for any club in Christendom while the worthy Waywode himself triumphed in his fall

In all money transactions with the Moslems I ever found the strictest honour the highest disinterestedness In transacting business with them there are none of those dirty peculations under the name of interest difference of exchange commission etc etc uniformly found in applying to a Greek consul to cash bills even on the first houses in Pera

With regard to presents an established custom in the East you will rarely find yourself a loser as one worth acceptance is generally returned by another of similar value —a horse or a shawl

In the capital and at court the citizens and courtiers are formed in the same school with those of Christianity but there does not exist a more honourable friendly and high spirited character than the true Turkish provincial Aga or Moslem country gentleman It is not meant here to designate the governors of towns but those Agas who by a kind of feudal tenure possess lands and houses, of more or less extent in Greece and Asia Minor

The lower orders are in as tolerable discipline as the rabble in countries with greater pretensions to civilisation A Moslem in walking the streets of our country towns would be more incommoded in England than a Frank in a similar situation in Turkey Regimentals are the best travelling dress

1 [Compare *English Bards etc*, line 655 *note* — *Poetical Works* 1898 1 349]

2 [The judge of a town or village—the Spanish *alcalde*—*N Eng Dict* art Cadi]

The best accounts of the religion and different sects of Islamism may be found in D'Ohsson's[1] French, of their manners, etc., perhaps in Thornton's English. The Ottomans, with all their defects, are not a people to be despised. Equal at least to the Spaniards, they are superior to the Portuguese. If it be difficult to pronounce what they are, we can at least say what they are *not*: they are *not* treacherous, they are *not* cowardly, they do *not* burn heretics, they are *not* assassins, nor has an enemy advanced to *their* capital. They are faithful to their sultan till he becomes unfit to govern, and devout to their God without an inquisition. Were they driven from St. Sophia to-morrow, and the French or Russians enthroned in their stead, it would become a question whether Europe would gain by the exchange. England would certainly be the loser.

With regard to that ignorance of which they are so generally, and sometimes justly accused, it may be doubted, always excepting France and England, in what useful points of knowledge they are excelled by other nations. Is it in the common arts of life? In their manufactures? Is a Turkish sabre inferior to a Toledo? or is a Turk worse clothed or lodged, or fed and taught, than a Spaniard? Are their Pachas worse educated than a Grandee? or an Effendi[2] than a Knight of St. Jago? I think not.

I remember Mahmout, the grandson of Ali Pacha, asking whether my fellow-traveller and myself were in the upper or lower House of Parliament. Now, this question from a boy of ten years old proved that his education had not been neglected. It may be doubted if an English boy at that age knows the difference of the Divan from a College of Dervises, but I am very sure a Spaniard does not. How little Mahmout, surrounded as he had been entirely by his Turkish tutors, had learned that there was such a thing as a Parliament, it were useless to conjecture, unless we suppose that his instructors did not confine his studies to the Koran.

In all the mosques there are schools established, which

1 [Mouradja D'Ohsson (1740–1804), an Armenian by birth, spent many years at Constantinople as Swedish envoy. He published at Paris (1787–90, two vols. fol.) his *Tableau général de l'empire Othoman*, a work still regarded as the chief authority on the subject.]

2 ["Effendi," derived from the Greek αὐθέντης, through the Romaic ἀφέντης, an "absolute master," is a title borne by distinguished civilians.

The Spanish order of St. James of Compostella was founded circ. A.D. 1170.]

are very regularly attended and the poor are taught without the church of Turkey being put into peril I believe the system is not yet printed (though there is such a thing as a Turkish press and books printed on the late military institution of the Nizam Gedidd) [1] nor have I heard whether the Mufti and the Mollas have subscribed or the Caimacan and the Tefterdar taken the alarm for fear the ingenuous youth of the turban should be taught not to pray to God their way The Greeks also—a kind of Eastern Irish papists—have a college of their own at Maynooth—no at Haivali where the heterodox receive much the same kind of countenance from the Ottoman as the Catholic college from the English legislature Who shall then affirm that the Turks are ignorant bigots when they thus evince the exact proportion of Christian charity which is tolerated in the most prosperous and orthodox of all possible kingdoms? But though they allow all this they will not suffer the Greeks to participate in their privileges no let them fight their battles and pay their haratch (taxes) be drubbed in this world and damned in the next And shall we then emancipate our Irish Helots? Mahomet forbid! We should then be bad Mussulmans and worse Christians at present we unite the best of both—jesuitical faith and something not much inferior to Turkish toleration

APPENDIX

Amongst an enslaved people obliged to have recourse to foreign presses even for their books of religion it is less to be wondered at that we find so few publications on general subjects than that we find any at all The whole number of the Greeks scattered up and down the Turkish empire and elsewhere may amount at most to three millions and yet for so scanty a number it is impossible to discover any nation with so great a proportion of books and their authors as the Greeks of the present century Aye but say the generous advocates of oppression who while they assert

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1 [The Nizam Gedidd or new ordinance which aimed at remodelling the Turkish army on a quasi European system was promulgated by Selim III in 1808

A mufti is an expounder a molla or mollah a superior judge of the sacred Moslem law The tefterdars or defterdars were provincial registrars and treasurers under the supreme defterdar or Chancellor of the Exchequer]

the ignorance of the Greeks, wish to prevent them from dispelling it, "ay, but these are mostly, if not all, ecclesiastical tracts, and consequently good for nothing" Well! and pray what else can they write about? It is pleasant enough to hear a Frank, particularly an Englishman, who may abuse the government of his own country, or a Frenchman, who may abuse every government except his own, and who may range at will over every philosophical, religious, scientific, sceptical, or moral subject, sneering at the Greek legends A Greek must not write on politics, and cannot touch on science for want of instruction, if he doubts he is excommunicated and damned, therefore his countrymen are not poisoned with modern philosophy, and as to morals, thanks to the Turks! there are no such things What then is left him, if he has a turn for scribbling? Religion and holy biography, and it is natural enough that those who have so little in this life should look to the next It is no great wonder then, that in a catalogue now before me of fifty-five Greek writers, many of whom were lately living, not above fifteen should have touched on anything but religion The catalogue alluded to is contained in the twenty-sixth chapter of the fourth volume of Meletius' *Ecclesiastical History*

[The above forms a preface to an Appendix, headed "Remarks on the Romaic or Modern Greek Language, with Specimens and Translations," which was printed at the end of the volume, after the "Poems," in the first and successive editions of *Childe Harold* It contains (1) a "List of Romaic Authors," (2) the "Greek War-Song," Δεῦτε, Παῖδες τῶν Ἑλλήνων, (3) "Romaic Extracts," of which the first, "a Satire in dialogue" (*vide* Note III *supra*), is translated (see *Epigrams, etc*, vol vi of the present issue), (4) scene from Ὁ Καφενὲς (the Café), translated from the Italian of Goldoni by Spiridion Vlanti, with a "Translation," (5) "Familiar Dialogues" in Romaic and English, (6) "Parallel Passages from St John's Gospel," (7) "The Inscriptions at Orchomenos from Meletius" (see *Travels in Albania, etc*, i 224), (8) the "Prospectus of a Translation of Anacharsis into Romaic, by my Romaic master, Marmaiotouri, who wished to publish it in England," (9) "The Lord's Prayer in Romaic" and in Greek

The Excursus, which is remarkable rather for the evidence which it affords of Byron's industry and zeal for acquiring knowledge, than for the value or interest of the subject-matter, has been omitted from the present issue The "Remarks," etc, are included in the "Appendix" to *Lord Byron's Poetical Works*, 1891, pp 792–797 (See, too, letter to Dallas, September 21, 1811 *Letters*, ii 43)]

CHILDE HAROLDS PILGRIMAGE

CANTO THE THIRD

Afin que cette application vous forçat à penser à autre chose Il n y a en verite de remède que celui là et le temps —*Lettres du Roi de Prusse et de M D Alembert* [*Lettre* cxlvi *Sept* 7 1776]

[illegible] opher mathematician and [illegible] lost his friend Mlle (Clai[illegible] died May 23 1776 Frederick prescribes *quelque probleme bien difficile à resoudre* as a remedy for vain regrets (*Œuvres de Frédéric II Roi de Prusse* 1790 xiv 64 65)]

INTRODUCTION TO THE THIRD CANTO

THE Third Canto of *Childe Harold* was begun early in May and finished at Ouchy near Lausanne on the 27th of June 1816 Byron made a fair copy of the first draft of his poem which had been scrawled on loose sheets and engaged the services of Claire (Jane Clairmont) to make a second transcription Her task was completed on the 4th of July The fair copy and Claire's transcription remained in Byron's keeping until the end of August or the beginning of September when he consigned the transcription to his friend Mr Shelley and the fair copy to Scrope Davies with instructions to deliver them to Murray (see Letters to Murray October 5 9 15 1816) Shelley landed at Portsmouth September 8 and on the 11th of September he discharged his commission

I was thrilled with delight yesterday writes Murray (September 1) by the announcement of Mr Shelley with the MS of *Childe Harold* I had no sooner got the quiet possession of it than trembling with auspicious hope I carried it to Mr Gifford He says that what you have heretofore published is nothing to this effort Never since my intimacy with Mr Gifford did I see him so heartily pleased or give one fiftieth part of the praise with one thousandth part of the warmth

The correction of the press was undertaken by Gifford not without some remonstrance on the part of Shelley, who maintained that the revision of the proofs and the retention or alteration of certain particular passages had been entrusted to his discretion (Letter to Murray October 30 1816)

When, if ever, Mr Davies, of "inaccurate memory" (Letter to Murray, December 4, 1816), discharged his trust is a matter of uncertainty The "original MS" (Byron's "fair copy") is not forthcoming, and it is improbable that Murray, who had stipulated (September 20) "for all the original MSS, copies, and scraps," ever received it The "scraps" were sent (October 5) in the first instance to Geneva, and, after many wanderings, ultimately fell into the possession of Mrs Leigh, from whom they were purchased by the late Mr Murray

The July number of the *Quarterly Review* (No xxx) was still in the press, and, possibly, for this reason it was not till October 29 that Murray inserted the following advertisement in the *Morning Chronicle* "Lord Byron's New Poems On the 23d of November will be published The Prisoners (*sic*) of Chillon, a Tale and other Poems A Third Canto of Childe Harold" But a rival was in the field The next day (October 30), in the same print, another advertisement appeared "*The R H Lord Byron's Pilgrimage to the Holy Land* Printed for J Johnston, Cheapside Of whom may be had, by the same author, a new ed (the third) of *Farewell to England with three other poems*" It was, no doubt, the success of his first venture which had stimulated the "Cheapside impostor," as Byron called him, to forgery on a larger scale

The controversy did not end there A second advertisement (*Morning Chronicle*, November 15) of "Lord Byron's Pilgrimage," etc, stating that "the copyright of the work was consigned" to the Publisher "exclusively by the Noble Author himself, and for which he gives 500 guineas," precedes Murray's second announcement of *The Prisoners of Chillon*, and the Third Canto of *Childe Harold*, in which he informs "the public that the poems lately advertised are not written by Lord Byron The only bookseller at present authorised to print Lord Byron's poems is Mr Murray" Further precautions were deemed necessary. An injunction in Chancery was applied for by Byron's agents and representatives (see, for a report of the case in the *Morning Chronicle*, November 28, 1816, *Letters*, vol iv, Letter to Murray, December 9, 1816, *note*), and granted by the Chancellor,

Lord Eldon Strangely enough Sir Samuel Romilly whom Byron did not love was counsel for the plaintiff

In spite of the injunction a volume entitled *Lord Byron's Pilgrimage to the Holy Land* a Poem in Two Cantos To which is attached a fragment *The Tempest* was issued in 1817 It is a dull and apparently serious production suggested by but hardly an imitation of *Childe Harold* The notes are descriptive of the scenery customs and antiquities of Palestine *The Tempest* on the other hand is a parody and by no means a bad parody of Byron at his worst *e g*—

> There was a sternness in his eye
> Which chilled the soul—one knew not why—
> "
>
> A thousand souls were centred there

It is possible that this *Pilgrimage* was the genuine composition of some poetaster who failed to get his poems published under his own name or it may have been the deliberate forgery of John Agg or Hewson Clarke or C F Lawler the *pseudo* Peter Pindar— Druids who were in Johnston's pay and were prepared to compose pilgrimages to any land holy or unholy which would bring grist to their employer's mill (See the *Advertisements* at the end of *Lord Byron's Pilgrimage etc*)

The Third Canto was published not as announced on the 23rd but on the 18th of November Murray's auspicious hope" of success was amply fulfilled He wrote to Lord Byron on the 13th of December 1816 informing him that at a dinner at the Albion Tavern he had sold to the assembled booksellers 7000 of his Third Canto of *Childe Harold* The reviews were for the most part laudatory Sir Walter Scott's finely tempered eulogium (*Quart Rev* No xxxi October 1816 [published February 11 1817]) and Jeffrey's balanced and cautious appreciation (*Edin Rev* No liv December 1816 [published February 14 1817]) have been reprinted in their collected works Both writer conclude with an aspiration—Jeffrey, that

> This puissant spirit
> Yet shall reascend
> Self raised and repossess its native seat!'

Scott, in the "tenderest strain" of Virgilian melody—

"I decus, i nostrum, melioribus utere fatis!

NOTE ON MSS OF THE THIRD CANTO

[The following memorandum, in Byron's handwriting, is prefixed to the Transcription —

"This copy is to be printed from—subject to comparison with the original MS (from which this is a transcription) in such parts as it may chance to be difficult to decypher in the following The notes in this copy are more complete and extended than in the former—and there is also *one stanza more* inserted and added to this, viz the 33d B

BYRON July 10th, 1816
Diodati, near y^e^ Lake of Geneva"

The "original MS" to which the memorandum refers is not forthcoming (*vide ante*, p 212), but the "scraps" (*MS*) are now in Mr Murray's possession Stanzas i–iii, and the lines beginning, "The castled Crag of Drachenfels," are missing

Claire's Transcription (C) occupies the first 119 pages of a substantial quarto volume Stanzas xxxiii and xciv–cv and several of the notes are in Byron's handwriting The same volume contains *Sonnet on Chillon*, in Byron's handwriting, a transcription of the *Prisoners* (*sic*) *of Chillon* (so, too, the advertisement in the *Morning Chronicle*, October 29, 1816), *Sonnet*, "Rousseau," etc, in Byron's handwriting, and transcriptions of *Stanzas to* , "Though the day of my destiny's over," *Darkness*, *Churchill's Grave*, *The Dream*, *The Incantation* (*Manfred*, act ii sc i), and *Prometheus*]

CANTO THE THIRD

I

Is thy face like thy mother's my fair child!
ADA! sole daughter of my house and heart?[1]

1 [If you turn over the earlier pages of the Huntingdon peerage story you will see how common a name Ada was in the early Plantagenet days I found it in my own pedigree in the reigns of John and Henry It is short ancient vocalic and had been in my family for which reasons I gave it to my daughter —Letter to Murray Ravenna *October 8 18 0*

The Honourable Augusta Ada Byron was born December 10 1815 was married July 8 18$_{35}$ to William King Noel (180$_{5}$–1893) eighth Baron King created Earl of Lovelace 1838 and died November 27 18$_{5}$ There were three children of the marriage—Viscount Ockham (d 186) the present Earl of Lovelace, and the Lady Anna Isabella Noel who was married to *Wilfrid* Scawen Blunt Esq *in 1869*

The Countess of Lovelace wrote a contributor to the *Examiner* December 4 18$_{5}$ was thoroughly original and the poet's temperament was all that was hers in common with her father Her genius for genius she possessed was not poetic but metaphysical and mathematical her mind having been in the constant practice of investigation and *with rigour and exactness." Of her devotion to science* and her original powers as a mathematician her translation and explanatory notes of I L. Menabrea's *Notices sur le machine Analytique de Mr I bbage* 184 a defence of the famous calculating machine remain as evidence

Those who view mathematical science not merely as a vast body of abstract and immutable truths but as *possessing a yet deeper interest for the human race* when it

When last I saw thy young blue eyes they smiled,
And then we parted, not as now we part,
But with a hope.
Awaking with a start,
The waters heave around me, and on high
The winds lift up their voices I depart,
Whither I know not, but the hour's gone by,
When Albion's lessening shores could grieve or glad mine eye[1]

II

Once more upon the waters! yet once more![1]
And the waves bound beneath me as a steed

1 *could grieve my gazing eye* —[*C erased*]

is remembered that this science constitutes the language through which alone we can adequately express the great facts of the natural world those who thus think on mathematical truth as the instrument through which the weak mind of man can most effectually read his Creator's works, will regard with especial interest all that can tend to facilitate the translation of its principles into explicit practical forms" So, for the moment turning away from algebraic formulæ and abstruse calculations, wrote Ada, Lady Lovelace, in her twenty-eighth year See "Translator's Notes," signed A A L, to *A Sketch of the Analytical Engine invented by Charles Babbage, Esq*, London, 1843

It would seem, however, that she "wore her learning lightly as a flower" "Her manners [*Examiner*], her tastes, her accomplishments, in many of which, music especially, she was proficient, were feminine in the nicest sense of the word" Unlike her father in features, or in the bent of her mind, she inherited his mental vigour and intensity of purpose Like him, she died in her thirty-seventh year, and at her own request her coffin was placed by his in the vault at Hucknall Torkard (See, too, *Athenæum*, December 4, 1852, and *Gent Mag*, January, 1853)]

1 [Compare *Henry V*, act III sc I, line 1—

"Once more unto the breach, dear friends, once more"]

That knows his rider [1] Welcome to their roar !
Swift be their guidance wheresoe er it lead !
Though the strained mast should quiver as a reed
And the rent canvass fluttering strew the gale [1]
Still must I on , for I am as a weed
Flung from the rock, on Ocean s foam, to sail
Where er the surge may sweep the tempest s breath prevail

III

In my youth s summer I did sing of One
The wandering outlaw of his own dark mind ,
Again I seize the theme then but begun
And bear it with me as the rushing wind

1 *And the rent canvass tattering* — —[C]

1 [Compare *The Two Noble Kinsmen* (now attributed to Shakespeare Fletcher and Massinger) act II sc I lines 7, *seq* —

Oh never
Shall we two exercise like twins of Honour
Our arms again and feel our fiery horses
Like p oud seas under us

Out of this somewhat forced simile says the editor (John Wright) of Lord Byron s *Poetical Works* issued in 183 by a judicious transposition of the comparison and by the substitution of the more definite *waves* for *seas* I ord Byron s clear and noble thought has been produced But the literary artifice if such there be is subordinate to the emotion of the writer It is in movement progress flight that the sufferer experiences a relief from the poignancy of his anguish]

2 [The metaphor is derived from a torrent bed which when dried up serves for a sandy or shingly path —*Note* by H F Tozer *Childe Harold* 1885 p 257 Or perhaps the imagery has been suggested by the action of a flood which ploughs a channel for it elf through fruitful soil and when the waters are spent leaves behind it a sterile track which does indeed permit the traveller to survey the desola tion but serves no other purpose of use or beauty]

Bears the cloud onwards in that Tale I find
The furrows of long thought, and dried-up tears,
Which, ebbing, leave a sterile track behind,
O'er which all heavily the journeying years
Plod the last sands of life, where not a flower appears

IV

Since my young days of passion—joy, or pain—
Perchance my heart and harp have lost a string
And both may jar it may be, that in vain
I would essay as I have sung to sing [1]
Yet, though a dreary strain, to this I cling,
So that it wean me from the weary dream
Of selfish grief or gladness—so it fling
Forgetfulness around me—it shall seem
To me, though to none else, a not ungrateful theme

V

He, who grown aged in this world of woe,
In deeds, not years,[1] piercing the depths of life,
So that no wonder waits him nor below
Can Love or Sorrow, Fame, Ambition, Strife,
Cut to his heart again with the keen knife
Of silent, sharp endurance—he can tell

1 *I would essay of all I sang to sing*—[*MS.*]

1 [Compare *Manfred*, act II sc I, lines 51, 52—
"Think'st thou existence doth depend on time?
It doth, but actions are our epoch"]

Why Thought seeks refuge in lone caves yet rife
With airy images, and shapes which dwell
Still unimpaired though old in the Soul's haunted cell

VI

'Tis to create and in creating live [1]
A being more intense that we endow
With form our fancy gaining as we give
The life we image even as I do now—
What am I? Nothing but not so art thou
Soul of my thought! with whom I traverse earth

1 *Still unimpaired though worn* —— —[*MS erased*]
11 *Brighter beings that we thus endow*
With forms our fancies —— —[*MS*]

1 [It is the poet's fond belief that he can find the true reality in the things that are not seen

Out of these create he can
Forms more real than living man—
Nurslings of Immortality"

Life is but thought and by the power of the imagination he thinks to gain a being more intense to add a cubit to his spiritual stature Byron professes the same faith in *The Dream* (stanza 1 lines 19-) which also belongs to the summer of 1816—

The mind can make
Substance and people planets of its own
With beings brighter than have been and give
A breath to forms which can outlive all flesh

At this stage of his poetic growth in part converted by Shelley in part by Wordsworth as preached by Shelley Byron so to speak got religion went over for a while to the Church of the mystics There was too a compulsion from within Life had gone wrong with him and driven from memory and reflection he looks for redemption in the new earth which Imagination and Nature held in store]

Invisible but gazing, as I glow
Mixed with thy spirit, blended with thy birth,
And feeling still with thee in my crushed feelings' dearth

VII

Yet must I think less wildly I *have* thought
Too long and darkly, till my brain became,
In its own eddy boiling and o'erwrought,
A whirling gulf of phantasy and flame:[1]
And thus, untaught in youth my heart to tame,
My springs of life were poisoned.[1] 'Tis too late!
Yet am I changed, though still enough the same
In strength to bear what Time can not abate,[11]
And feed on bitter fruits without accusing Fate

VIII

Something too much of this but now 'tis past,
And the spell closes with its silent seal [2]

1 *A dizzy world* —[*MS erased*]
11 *To bear unbent what Time cannot abate* —[*MS*]

1 [Compare *The Dream*, VIII 6, *seq* —

"Pain was mixed
In all which was served up to him, until

He fed on poisons, and they had no power,
But were a kind of nutriment"]

2 [Of himself as distinct from Harold he will say no more On the tale or spell of his own tragedy is set the seal of silence, but of Harold, the idealized Byron, he once more takes up the parable In stanzas VIII–XV he puts the reader in possession of some natural changes, and unfolds the

Long absent HAROLD re-appears at last
He of the breast which fain no more would feel[1]
Wrung with the wounds which kill not but ne'er heal,
Yet Time who changes all had altered him
In soul and aspect as in age years steal
Fire from the mind as vigour from the limb,
And Life's enchanted cup but sparkles near the brim

IX

His had been quaffed too quickly and he found
The dregs were wormwood, but he filled again
And from a purer fount on holier ground
And deemed its spring perpetual—but in vain!
Still round him clung invisibly a chain
Which galled for ever fettering though unseen
And heavy though it clanked not worn with pain
Which pined although it spoke not and grew keen
Entering with every step he took through many a scene

1 *He of the breast that strove no more to feel*
Starred with the wounds —— —[*MS*]

development of thought and feeling which had befallen the Pilgrim since last they had journeyed together The youthful Harold had sounded the depth of joy and woe Man delighted him not—no nor woman neither For a time however he had cured himself of this trick of sadness He had drunk new life from the fountain of natural beauty and antique lore and had returned to take his part in the world only armed against dangers and temptations And in the world he had found beauty and fame had found him What wonder that he had done as others use and then discovered that he could not fare as others fared? Henceforth there remained no comfort but in nature no refuge but in exile!]

X

Secure in guarded coldness, he had mixed [i]
Again in fancied safety with his kind,
And deemed his spirit now so firmly fixed
And sheathed with an invulnerable mind,
That, if no joy, no sorrow lurked behind,
And he, as one, might 'midst the many stand
Unheeded, searching through the crowd to find
Fit speculation such as in strange land
He found in wonder-works of God and Nature's hand [ii]

XI

But who can view the ripened rose, nor seek [iii]
To wear it? who can curiously behold
The smoothness and the sheen of Beauty's cheek,
Nor feel the heart can never all grow old? [iv]
Who can contemplate Fame through clouds unfold
The star [1] which rises o'er her steep, nor climb?

i *Secure in curbing coldness* —[*MS*]
ii *Shines through the wonder-works—of God and Nature's hand* —[*MS*]
iii *Who can behold the flower at noon, nor seek*
To pluck it? who can stedfastly behold —[*MS*]
iv *Nor feel how Wisdom ceases to be cold* —[*MS erased*]

1 [The Temple of Fame is on the summit of a mountain, "Clouds overcome it," but to the uplifted eye the mists dispel, and behold the goddess pointing to her star—the star of glory!]

Harold once more within the vortex, rolled
On with the giddy circle, chasing Time
Yet with a nobler aim than in his Youth's fond prime[i]

XII

But soon he knew himself the most unfit[ii]
Of men to herd with Man with whom he held
Little in common, untaught to submit
His thoughts to others though his soul was quelled
In youth by his own thoughts still uncompelled
He would not yield dominion of his mind
To Spirits against whom his own rebelled
Proud though in desolation—which could find
A life within itself to breathe without mankind

XIII

Where rose the mountains there to him were friends[iii]
Where rolled the ocean thereon was his home

i *Yet with a steadier step than in his earlier time*—[*MS erased*]
ii *Fool he not to know*—[*MS erased*]
iii *Where there were mountains there for him were friends*
Where there was Ocean—there he was at home—[*MS*]

1 [Compare *Manfred* act II sc lines 50–58—

From my youth upwards
My spirit walked not with the souls of men
Nor looked upon the earth with human eyes

My joys my griefs my passions and my powers
Made me a stranger though I wore the form
I had no sympathy with breathing flesh

Compare too with stanzas XIII XIV *ibid* lines 58–7?]

Where a blue sky, and glowing clime, extends,
He had the passion and the power to roam,
The desert, forest, cavern, breaker's foam,
Were unto him companionship, they spake
A mutual language, clearer than the tome
Of his land's tongue, which he would oft forsake
For Nature's pages glassed by sunbeams on the lake

XIV

Like the Chaldean, he could watch the stars,[1]
Till he had peopled them with beings bright
As their own beams, and earth, and earth-born jars,
And human frailties, were forgotten quite.
Could he have kept his spirit to that flight
He had been happy, but this clay will sink
Its spark immortal, envying it the light
To which it mounts, as if to break the link
That keeps us from yon heaven which woos us to its brink[11]

XV

But in Man's dwellings he became a thing[111]
Restless and worn, and stern and wearisome,

1 *Like the Chaldean he could gaze on stars* —[*MS*]
adored the stars —[*MS erased*]
11 *That keeps us from that Heaven on which we love to think* —[*MS*]
111 *But in Man's dwelling—Harold was a thing*
Restless and worn, and cold and wearisome —[*MS*]

Drooped as a wild born falcon with clipt wing
To whom the boundless air alone were home
Then came his fit again which to o ercome
As eagerly the barred up bird will beat
His breast and beak against his wiry dome
Till the blood tinge his plumage—so the heat
Of his impeded Soul would through his bosom eat

XVI

Self exiled Harold wanders forth again [1]
With nought of Hope left—but with less of gloom,
The very knowledge that he lived in vain
That all was over on this side the tomb
Had made Despair a smilingness assume
Which though twere wild —as on the plundered wreck
When mariners would madly meet their doom
With draughts intemperate on the sinking deck —
Did yet inspire a cheer which he forbore to check

XVII

Stop !—for thy tread is on an Empire s dust !
An Earthquake s spoil is sepulchred below !
Is the spot marked with no colossal bust ?
Nor column trophied for triumphal show ?

1 [In this stanza the mask is thrown aside and the real Lord Byron appears *in propria personâ*]
2 [The mound with the Belgian lion was erected by William I of Holland in 18 3]

None, but *the moral's truth* tells simpler so. [1]
As the ground was before, thus let it be, [ii]
How that red rain hath made the harvest grow!
And is this all the world has gained by thee,
Thou first and last of Fields! king-making Victory?

XVIII

And Harold stands upon this place of skulls,
The grave of France, the deadly Waterloo![iii]
How in an hour the Power which gave annuls
Its gifts, transferring fame as fleeting too!
In "pride of place" here last the Eagle flew,[iv]
Then tore with bloody talon the rent plain,"

i *None, but the moral truth tells simpler so* —[*MS*]
ii *and still must be* —[*MS*]
iii *the fatal Waterloo* —[*MS*]
iv *Here his last flight the haughty eagle flew* —[*MS*]
Then bit with bloody beak the rent plain —[*MS erased*]
Then tore with bloody beak —[*MS*]

1 [Stanzas XVII, XVIII, were written after a visit to Waterloo When Byron was in Brussels, a friend of his boyhood, Pryse Lockhart Gordon, called upon him and offered his services He escorted him to the field of Waterloo, and received him at his house in the evening Mrs Gordon produced her album, and begged for an autograph The next morning Byron copied into the album the two stanzas which he had written the day before Lines 5–8 of the second stanza (XVIII) ran thus—

"Here his last flight the haughty Eagle flew,
Then tore with bloody beak the fatal plain,
Pierced with the shafts of banded nations through"

The autograph suggested an illustration to an artist, R R Reinagle (1775–1863), "a pencil-sketch of a spirited chained eagle, grasping the earth with his talons" Gordon showed the vignette to Byron, who wrote in reply, "Reinagle is a better poet and a better ornithologist than I am, eagles and

Pierced by the shaft of banded nations through
Ambition's life and labours all were vain—
He wears the shattered links of the World's broken chain[1]

XIX

Fit retribution! Gaul may champ the bit
And foam in fetters —but is Earth more free?[1]

1 *And Gaul must wear the links of her own broken chain* —[MS.] all birds of prey attack with their talons and not with their beaks and I have altered the line thus—

Then tore with bloody talon the rent plain

(See *Personal Memoirs of Pryse Lockhart Gordon* 1830 ii. 377, 378)]

1 [With this and outcome of *Ode from the French* written in 1815 and published by John Murray in *Poems* (1816). Compare too *The Age of Waterloo* v. 93 Oh bloody and most bootless Waterloo! and *Don Juan* Canto VIII. stanzas xlviii–l. etc. Shelley too in his sonnet on the *Feelings of a Republican on the Fall of Bonaparte* (1816) utters a like lament (Shelley's *Works* 1895, ii. 385)—

I know
Too late since thou and France are in the dust
That Virtue owns a more eternal foe
Than Force or Fraud: old Custom legal Crime
And bloody Faith the foulest birth of Time

Even Wordsworth after due celebration of this victory sublime in his sonnet *Emperors and Kings etc.* (*Works* 1889 p. 557) solemnly admonishes the powers —

'Be just, be grateful; nor the oppressor's creed
Reviving, heavier chastisement deserve
Than ever forced unpitied hearts to bleed

But the Laureate had no misgivings and in *The Poet's Pilgrimage* iv. 60 celebrates the national apotheosis—

Peace hath she won with her victorious hand
Hath won thro' rightful war auspicious peace

Did nations combat to make *One* submit?
Or league to teach all Kings true Sovereignty?'
What! shall reviving Thraldom again be
The patched-up Idol of enlightened days?
Shall we, who struck the Lion down, shall we
Pay the Wolf homage? proffering lowly gaze
And servile knees to Thrones? No! *prove* before ye praise!

XX.

If not, o'er one fallen Despot boast no more!
In vain fair cheeks were furrowed with hot tears
For Europe's flowers long rooted up before
The trampler of her vineyards; in vain, years
Of death, depopulation, bondage, fears,
Have all been borne, and broken by the accord
Of roused-up millions: all that most endears
Glory, is when the myrtle wreathes a Sword,
Such as Harmodius[2] drew on Athens' tyrant Lord

XXI

There was a sound of revelry by night,[1]
And Belgium's Capital had gathered then

1 *Or league to teach them kings* —[*MS.*]

Nor this alone, but that in every land
The withering rule of violence may cease
Was ever War with such blest victory crowned!
Did ever Victory with such fruits abound!"]

1 [The most vivid and the best authenticated account of the Duchess of Richmond's ball, which took place June 15,

Her Beauty and her Chivalry—and bright
The lamps shone o'er fair women and brave men,
A thousand hearts beat happily and when
Music arose with its voluptuous swell
Soft eyes looked love to eyes which spake again
And all went merry as a marriage bell [3 B.]
But hush! hark! a deep sound strikes like a rising knell!

XXII

Did ye not hear it?—No—'twas but the Wind
Or the car rattling o'er the stony street
On with the dance! let joy be unconfined
No sleep till morn when Youth and Pleasure meet

1 *The lamps shone o'er lovely dames and gallant men* —[*MS*]
The lamps shone on ladies —— —[*MS erased*]

the eve of the Battle of Quatrebras in the duke's house in the Rue de la Blanchisserie is to be found in Lady de Ros's (Lady Georgiana Lennox) *Personal Recollections of the Great Duke of Wellington* which appeared first in *Murray's Maga ine* January and February 1889 and were republished as *A Sketch of the Life of Georgiana Lady de Ros* by her daughter the Hon Mrs J R Swinton (John Murray 1893) My mother's now famous ball writes Lady de Ros (*A Sketch etc* pp 1 123) took place in a large room on the ground floor on the left of the entrance connected with the rest of the house by an anteroom. It had been used by the coachbuilder from whom the house was hired to put carriages in but it was papered before we came there and I recollect the paper—a trellis pattern with roses When the duke arrived rather late at the ball I was dancing but at once went up to him to ask about the rumours Yes they are true we are off to morrow This terrible news was circulated directly, and while some of the officers hurried away others remained at the ball and actually had not time to change their clothes but fought in evening costume]

To chase the glowing Hours with flying feet
But hark! that heavy sound breaks in once more,
As if the clouds its echo would repeat,
And nearer clearer—deadlier than before![i]
Arm! Arm! it is it is—the cannon's opening roar![ii]

XXIII

Within a windowed niche of that high hall
Sate Brunswick's fated Chieftain, he did hear[1]
That sound the first amidst the festival,
And caught its tone with Death's prophetic ear

i *With a slow deep and dread inspiring roar* —[*MS erased*]
ii *Arm! arm, and out! it is the opening cannon's roar* —[*MS*]
Arm—arm—and out—it is—the cannon's opening roar —[*C*]

1 [Frederick William, Duke of Brunswick (1771–1815), brother to Caroline, Princess of Wales, and nephew of George III, fighting at Quatrebras in the front of the line, "fell almost in the beginning of the battle" His father, Charles William Ferdinand, born 1735, the author of the fatal manifesto against the army of the French Republic (July 15, 1792), was killed at Auerbach, October 14, 1806 In the plan of the Duke of Richmond's house, which Lady de Ros published in her *Recollections*, the actual spot is marked (the door of the ante-room leading to the ball-room) where Lady Georgiana Lennox took leave of the Duke of Brunswick "It was a dreadful evening," she writes, "taking leave of friends and acquaintances, many never to be seen again The Duke of Brunswick, as he took leave of me made me a civil speech as to the Brunswickers being sure to distinguish themselves after 'the honour' done them by my having accompanied the Duke of Wellington to their review I remember being quite provoked with poor Lord Hay, a dashing, merry youth, full of military ardour, whom I knew very well, for his delight at the idea of going into action and the first news we had on the 16th was that he and the Duke of Brunswick were killed"—*A Sketch, etc*, pp 132 133]

And when they smiled because he deemed it near
His heart more truly knew that peal too well[1]
Which stretched his father on a bloody bier
And roused the vengeance blood alone could quell
He rushed into the field and foremost fighting, fell

XXIV

Ah! then and there was hurrying to and fro—
And gathering tears and tremblings of distress[i]
And cheeks all pale which but an hour ago
Blushed at the praise of their own loveliness—
And there were sudden partings such as press[ii]
The life from out young hearts and choking sighs
Which ne'er might be repeated who could guess
If ever more should meet those mutual eyes
Since upon night so sweet such awful morn could rise!

XXV

And there was mounting in hot haste—the steed
The mustering squadron and the clattering car
Went pouring forward with impetuous speed
And swiftly forming in the ranks of war—

1 *His heart replied well knew that sound too well*—[*MS*]
And the hoped coming an fear a Sire so dear
As him who died on Jena—whom so well
His filial heart had mourned throughout a year
Konxel him to valiant fury nought could quell—[*MS erased*]

i —— *tremblings of distress*—[*MS*]

ii —— *which did press*
Like death upon young hearts ———[*MS*]

1 *Oh that one night so soft such heavy morn should rise*—[*MS*]

And the deep thunder peal on peal afar,
And near, the beat of the alarming drum
Roused up the soldier ere the Morning Star,
While thronged the citizens with terror dumb,[1]
Or whispering, with white lips—"The foe! They come! they come!"

XXVI

And wild and high the "Cameron's Gathering" rose!
The war-note of Lochiel, which Albyn's hills
Have heard, and heard, too, have her Saxon foes
How in the noon of night that pibroch thrills,
Savage and shrill! But with the breath which fills
Their mountain-pipe, so fill the mountaineers
With the fierce native daring which instils
The stirring memory of a thousand years,
And Evan's Donald's[47] fame rings in each clansman's ears!

XXVII.

And Ardennes[48] waves above them her green leaves,[11]
Dewy with Nature's tear-drops, as they pass—
Grieving, if aught inanimate e'er grieves,
Over the unreturning brave,—alas!

1 *And wakening citizens with terror dumb*
Or whispering with pale lips—"The foe—They come, they come"—
[*MS*]
Or whispering with pale lips—"The Desolation's come"—
[*MS erased*]

11 *And Soignes waves above them* —[*MS*]
And Ardennes —[*C*]

Ere evening to be trodden like the grass
Which now beneath them but above shall grow
In its next verdure when this fiery mass
Of living Valour rolling on the foe
And burning with high Hope shall moulder cold and low

XXVIII

Last noon beheld them full of lusty life,—
Last eve in Beauty s circle proudly gay
The Midnight brought the signal sound of strife
The Morn the marshalling in arms —the Day
Battle s magnificently stern array [1]
The thunder-clouds close o er it which when rent
The earth is covered thick with other clay
Which her own clay shall cover, heaped and pent
Rider and horse —friend —foe —in one red burial blent [1]

XXIX

Their praise is hymned by loftier harps than mine
Yet one I would select from that proud throng
Partly because they blend me with his line
And partly that I did his Sire some wrong [1]
And partly that bright names will hallow song
And his was of the bravest and when showered

1 *But chiefly* —— —[*MS*]

1 [*Vide ante English Bards etc* line 726 *note Poetical Works* 1898 1 354]

The death-bolts deadliest the thinned files along,
Even where the thickest of War's tempest lowered,
They reached no nobler breast than thine, young, gallant
Howard![1]

XXX

There have been tears and breaking hearts for thee,
And mine were nothing, had I such to give;
But when I stood beneath the fresh green tree,
Which living waves where thou didst cease to live,
And saw around me the wide field revive
With fruits and fertile promise, and the Spring[2]
Come forth her work of gladness to contrive,
With all her reckless birds upon the wing,
I turned from all she brought to those she could not
bring.[a]

1 [The Hon Frederick Howard (1785–1815), third son of Frederick, fifth Earl of Carlisle, fell late in the evening of the 18th of June, in a final charge of the left square of the French Guard, in which Vivian brought up Howard's hussars against the French Neither French infantry nor cavalry gave way, and as the Hanoverians fired but did not charge, a desperate combat ensued, in which Howard fell and many of the 10th were killed.—*Waterloo The Downfall of the First Napoleon*, G Hooper, 1861, p 236

Southey, who had visited the field of Waterloo, September, 1815, in his *Poet's Pilgrimage* (III 49), dedicates a pedestrian stanza to his memory—

"Here from the heaps who strewed the fatal plain
Was Howard's corse by faithful hands conveyed,
And not to be confounded with the slain,
Here in a grave apart with reverence laid,
Till hence his honoured relics o'er the seas
Were borne to England, where they rest in peace"]

2 [Autumn had been beforehand with spring in the work of renovation

XXXI

I turned to thee to thousands, of whom each
And one as all a ghastly gap did make
In his own kind and kindred whom to teach
Forgetfulness were mercy for their sake
The Archangel's trump not Glory's must awake
Those whom they thirst for though the sound of Fame
May for a moment soothe it cannot slake
The fever of vain longing and the name
So honoured but assumes a stronger bitterer claim

XXXII

They mourn but smile at length—and smiling mourn
The tree will wither long before it fall
The hull drives on though mast and sail be torn
The roof tree sinks but moulders on the hall
In massy hoariness the ruined wall
Stands when its wind worn battlements are gone

1 *And dead within behold the Spring return* —[*MS erased*]

Yet Nature everywhere resumed her course
Low pansies to the sun their purple gave
And the soft poppy blossomed on the grave
Poet's Pilgrimage III 56

But the contrast between the continuous action of nature and the doom of the unreturning dead which does not greatly concern Southey fills Byron with a fierce desire to sum the price of victory He flings in the face of the vain glorious mourners the bitter reality of their abiding loss *It* was this prophetic note the voice of one crying in the wilderness" which sounded in and through Byron's rhetoric to the men of his own generation]

The bars survive the captive they enthral,
The day drags through though storms keep out the sun,[1]
And thus the heart will break, yet brokenly live on [1]

XXXIII.

Even as a broken Mirror,[2] which the glass
In every fragment multiplies and makes

1 *It still is day though clouds keep out the Sun* —[*MS*]

1 [So, too, Coleridge "Have you never seen a stick broken in the middle, and yet cohering by the rind? The fibres, half of them actually broken and the rest sprained, and, though tough, unsustaining? Oh, many, many are the broken-hearted for those who know what the moral and practical heart of the man is"—*Anima Poetæ*, 1895, p 303]

2 [According to Lady Blessington (*Conversations*, p 176), Byron maintained that the image of the broken mirror had in some mysterious way been suggested by the following quatrain which Curran had once repeated to him —

"While memory, with more than Egypt's art
Embalming all the sorrows of the heart
Sits at the altar which she raised to woe,
And finds the scene whence tears eternal flow"

But, as M Darmesteter points out, the true source of inspiration was a passage in Burton's *Anatomy of Melancholy*— "the book,' as Byron maintained, "in my opinion most useful to a man who wishes to acquire the reputation of being well-read with the least trouble' (*Life*, p 48) Burton is discoursing on injury and long-suffering "'Tis a Hydra's head contention, the more they strive, the more they may, and as Praxiteles did by his glass [see Cardan, *De Consolatione*, lib III], when he saw a scurvy face in it, break it in pieces, but for the one he saw, he saw many more as bad in a moment, for one injury done, they provoke another *cum fœnore*, and twenty enemies for one"—*Anatomy of Melancholy*, 1893, II 228 Compare, too, Carew's poem, *The Spark*, lines 23-26—

"And as a looking-glass, from the aspect,
Whilst it is whole doth but one face reflect,
But being crack'd or broken, there are shewn
Many half-faces, which at first were one

Anderson's *British Poets*, 1793, III 703]

A thousand images of one that was
The same—and still the more the more it breaks,
And thus the heart will do which not forsakes
Living in shattered guise, and still and cold
And bloodless with its sleepless sorrow aches
Yet withers on till all without is old
Showing no visible sign for such things are untold

XXXIV

There is a very life in our despair
Vitality of poison—a quick root
Which feeds these deadly branches, for it were
As nothing did we die, but Life will suit
Itself to Sorrow's most detested fruit
Like to the apples on the Dead Sea's shore
All ashes to the taste Did man compute
Existence by enjoyment and count o'er
Such hours gainst years of life—say would he name
threescore?

XXXV

The Psalmist numbered out the years of man
They are enough and if thy tale be *true*[1]
Thou who didst grudge him even that fleeting span [1]
More than enough thou fatal Waterloo!

1 *But not his pleasure—such must be a task*—[*MS. erased*]

1 [The 'tale or reckoning of the Psalmist the span of threescore years and ten is contrasted with the tale or

Millions of tongues record thee, and anew
Their children's lips shall echo them, and say
"Here, where the sword united nations drew,[1]
Our countrymen were warring on that day!"
And this is much—and all which will not pass away

XXXVI.

There sunk the greatest, nor the worst of men,
Whose Spirit, antithetically mixed,
One moment of the mightiest, and again
On little objects with like firmness fixed,[II]
Extreme in all things! hadst thou been betwixt,
Thy throne had still been thine, or never been
For Daring made thy rise as fall: thou seek'st[III][1]
Even now to re-assume the imperial mien,[2]
And shake again the world, the Thunderer of the scene!

1 *Here where the sword united Europe drew*
I had a Unsman warring on that day —[*MS*]
II *On little thoughts with equal firmness fixed* —[*MS*]
III *For thou hast risen as fallen—even now thou seek'st*
An hour —[*MS*]

reckoning of the age of those who fell at Waterloo. A "fleeting span" the Psalmist's, but, reckoning by Waterloo, "more than enough." Waterloo grudges even what the Psalmist allows.]

1 [Byron seems to have been unable to make up his mind about Napoleon. "It is impossible not to be dazzled and overwhelmed by his character and career," he wrote to Moore (March 17, 1815), when his Héros de Roman, as he called him, had broken open his "captive's cage" and was making victorious progress to the capital. In the *Ode to Napoleon Buonaparte*, which was written in April, 1814,

XXXVII

Conqueror and Captive of the Earth art thou!
She trembles at thee still and thy wild name[1]
Was ne'er more bruited in men's minds than now
That thou art nothing save the jest of Fame

1 —— *and thy dark name*
Was ne'er more rife within men's mouths than now —[*MS*]

after the first abdication at Fontainebleau the dominant note is astonishment mingled with contempt It is the lamentation over a fallen idol In these stanzas (xxxvi–xlv) he bears witness to the man's essential greatness and with manifest reference to his own personality and career attributes *his final downfall to the peculiar constitution of his genius* and temper A year later (1817) in the Fourth Canto (stanzas lxxxix–xcii) he passes a severe sentence Napoleon's greatness is swallowed up in weakness He is a kind of bastard Cæsar self vanquished the creature and victim of vanity Finally in *The Age of Bronze* sections iii–vi there is a reversion to the same theme the tragic irony of the rise and fall of the king of kings and yet of slaves the slave

As a schoolboy at Harrow Byron fought for the preservation of Napoleon's bust and he was ever ready in defiance of national feeling and national prejudice to celebrate him as the glorious chief but when it came to the point he did not want him here, victorious over England and he could not fail to see with insight quickened by self knowledge that greatness and genius possess no charm against littleness and commonness and that the glory of the terrestrial meets with its own reward The moral is obvious and as old as history *but herein lay the secret of Byron's potency* that he could remint and issue in fresh splendour the familiar coinage of the world's wit Moreover he lived in a great age when great truths are born again and appear in a new light]

2 [The stanza was written while Napoleon was still under the guardianship of Admiral Sir George Cockburn and before Sir Hudson Lowe had landed at St Helena but complaints were made from the first that imperial honours which were paid to him by his own suite were not accorded by the British authorities]

With a sedate and all-enduring eye ,—
When Fortune fled her spoiled and favourite child
He stood unbowed beneath the ills upon him piled

XL

Sager than in thy fortunes for in them
Ambition steeled thee on too far to show
That just habitual scorn which could contemn
Men and their thoughts, twas wise to feel, not so
To wear it ever on thy lip and brow
And spurn the instruments thou wert to use
Till they were turned unto thine overthrow
Tis but a worthless world to win or lose,
So hath it proved to thee and all such lot who choose

XLI

If like a tower upon a headlong rock
Thou hadst been made to stand or fall alone
Such scorn of man had helped to brave the shock
But men s thoughts were the steps which paved thy throne
Their admiration thy best weapon shone
The part of Philip s son was thine not then
(Unless aside thy Purple had been thrown)
Like stern Diogenes to mock at men—
For sceptred Cynics Earth were far too wide a den [8]

1 *Greater than in thy fortunes for in the*
Ambition lured thee on too far to show
That true apathy of scorn —— —[MS]

And yet so nursed and bigoted to strife
That should their days surviving perils past
Melt to calm twilight they feel overcast[i]
With sorrow and supineness and so die
Even as a flame unfed which runs to waste
With its own flickering or a sword laid by
Which eats into itself and rusts ingloriously

XLV

He who ascends to mountain tops shall find
The loftiest peaks most wrapt in clouds and snow
He who surpasses or subdues mankind
Must look down on the hate of those below[ii]
Though high *above* the Sun of Glory glow
And far *beneath* the Earth and Ocean spread
Round him are icy rocks and loudly blow
Contending tempests on his naked head[iii]
And thus reward the toils which to those summits led

XLVI

Away with these! true Wisdom's world will be[iv]
Within its own creation or in thine
Maternal Nature! for who teems like thee
Thus on the banks of thy majestic Rhine?

i —— *they rather wrecast* —[*MS*]
ii —— *the hate of all below* —[*MS*]
iii —— *on his stooping head* —[*MS*]
iv —— *the wise man's World will be* —[*MS*]
v —— *for all that teems like thee* —[*MS*]

There Harold gazes on a work divine,
A blending of all beauties, streams and dells,
Fruit, foliage, crag, wood, cornfield, mountain, vine,
And chiefless castles breathing stern farewells
From gray but leafy walls, where Ruin greenly dwells.

XLVII

And there they stand, as stands a lofty mind
Worn, but unstooping to the baser crowd,
All tenantless, save to the crannying Wind,
Or holding dark communion with the Cloud.
There was a day when they were young and proud,
Banners on high, and battles[1] passed below,
But they who fought are in a bloody shroud,
And those which waved are shredless dust ere now,[2]
And the bleak battlements shall bear no future blow.

XLVIII

Beneath these battlements, within those walls
Power dwelt amidst her passions, in proud state
Each robber chief upheld his armed halls,
Doing his evil will nor less elate

1 *From gray and ghastly cells—where Ruin knaggy dwells*— [*MS.*]

11 *are shredless tatters now*—[*MS.*]

1 [For the archaic use of 'battles' for 'battalions,' compare *Macbeth*, act v. sc. 4, line 4; and Scott's *Lord of the Isles*, vi. 10—

"In battles four beneath their eye,
The forces of King Robert lie."]

Than mightier heroes of a longer date
What want these outlaws conquerors should have [ii]
But History's purchased page to call them great?
A wider space—an ornamented grave?
Their hopes were not less warm their souls were full as
brave![i]

XLIX

In their baronial feuds and single fields,
What deeds of prowess unrecorded died!
And Love which lent a blazon to their shields [1]
With emblems well devised by amorous pride
Through all the mail of iron hearts would glide
But still their flame was fierceness and drew on
Keen contest and destruction near allied,
And many a tower for some fair mischief won
Saw the discoloured Rhine beneath its ruin run

L

But Thou, exulting and abounding river!
Making thy waves a blessing as they flow
Through banks whose beauty would endure for ever
Could man but leave thy bright creation so
Nor its fair promise from the surface mow [iii]
With the sharp scythe of conflict—then to see

i *What want these outlaws that a king should have*
But History's purchased page——[*MS*]
ii ——*their hearts were far more brave*—[*MS*]
iii *I*——*for quest with an impious stroke*
Of arms or angry conflict——[*MS*]
1 [The most usual device is a bleeding heart]

Thy valley of sweet waters, were to know [1]
Earth paved like Heaven—and to seem such to me,[i]
Even now what wants thy stream?—that it should Lethe be

LI

A thousand battles have assailed thy banks,
But these and half their fame have passed away,
And Slaughter heaped on high his weltering ranks
Their very graves are gone, and what are they? [2]
Thy tide washed down the blood of yesterday,
And all was stainless, and on thy clear stream
Glassed, with its dancing light, the sunny ray,[ii]
But o'er the blacken'd memory's blighting dream
Thy waves would vainly roll, all sweeping as they seem

LII

Thus Harold inly said, and passed along,
Yet not insensible to all which here
Awoke the jocund birds to early song
In glens which might have made even exile dear

1 *Earth's dreams of Heaven—and such to seem to me*
But one thing wants thy stream —[*MS*]

ii *Glassed with its wonted light, the sunny ray,*
But o'er the mind's marred thoughts—though but a dream —[*MS*]

1 [Compare Moore's lines, *The Meeting of the Waters*—
"There is not in the wide world a valley so sweet
As that vale in whose bosom the wide waters meet"]

2 [Compare Lucan's *Pharsalia*, IX 969, "Etiam periere ruinæ," and the lines from Tasso's *Gerusalemme Liberata*, XV 20, quoted in illustration of Canto II stanza lii]

Though on his brow were graven lines austere
And tranquil sternness which had ta'en the place
Of feelings fierier far but less severe—
Joy was not always absent from his face
But o'er it in such scenes would steal with transient trace

LIII

Nor was all Love shut from him though his days
Of Passion had consumed themselves to dust
It is in vain that we would coldly gaze
On such as smile upon us, the heart must
Leap kindly back to kindness though Disgust
Hath weaned it from all worldlings thus he felt
For there was soft Remembrance and sweet Trust
In one fond breast to which his own would melt,
And in its tenderer hour on that his bosom dwelt [1]

LIV

And he had learned to love—I know not why
For this in such as him seems strange of mood—
The helpless looks of blooming Infancy
Even in its earliest nurture, what subdued
To change like this a mind so far imbued
With scorn of man it little boots to know

1 *Repose itself on kindness* —— —[*MS*]

1 [Two lyrics entitled *Stanzas to Augusta* and the *Epistle to Augusta* which were included in *Domestic Pieces* published in 1816 are dedicated to the same subject—the devotion and faithfulness of his sister]

But thus it was, and though in solitude
Small power the nipped affections have to grow,
In him this glowed when all beside had ceased to glow

LV

And there was one soft breast, as hath been said,[i]
Which unto his was bound by stronger ties
Than the church links withal, and though unwed,
That love was pure—and, far above disguise,[ii]
Had stood the test of mortal enmities
Still undivided, and cemented more
By peril, dreaded most in female eyes,[1]
But this was firm, and from a foreign shore
Well to that heart might his these absent greetings pour![iii]

i *But there was one—* —[*MS*]
ii *Yet was it pure* —[*MS*]
iii *Thus to that heart did his its thoughts in absence pour* —[*MS*]
its absent feelings pour —[*MS erased*]

1 [It has been supposed that there is a reference in this passage, and again in *Stanzas to Augusta* (dated July 24, 1816), to "the only important calumny"—to quote Shelley's letter of September 29, 1816—"that was even ever advanced" against Byron. "The poems to Augusta," remarks Elze (*Life of Lord Byron*, p. 174), "prove, further, that she too was cognizant of the calumnious accusations, for under no other supposition is it possible to understand their allusions." But the mere fact that Mrs Leigh remained on terms of intimacy and affection with her brother, when he was under the ban of society, would expose her to slander and injurious comment, "peril dreaded most in female eyes" whereas to other calumnies, if such there were, there could be no other reference but silence, or an ecstasy of wrath and indignation.]

I

The castled Crag of Drachenfels [1] [a]
Frowns o'er the wide and winding Rhine
Whose breast of waters broadly swells
Between the banks which bear the vine
And hills all rich with blossomed trees
And fields which promise corn and wine
And scattered cities crowning these,
Whose far white walls along them shine
Have strewed a scene which I should see
With double joy wert *thou* with me

And peasant girls with deep blue eyes
And hands which offer early flowers
Walk smiling o'er this Paradise
Above the frequent feudal towers
Through green leaves lift their walls of gray
And many a rock which steeply lowers
And noble arch in proud decay
Look o'er this vale of vintage bowers
But one thing want these banks of Rhine —
Thy gentle hand to clasp in mine!

2

I send the lilies given to me—
Though long before thy hand they touch

1 [Written on the Rhine bank May 11 1816.—*MS M*.]

I know that they must withered be,
But yet reject them not as such,
For I have cherished them as dear,
Because they yet may meet thine eye,
And guide thy soul to mine even here,
When thou behold'st them drooping nigh,
And know'st them gathered by the Rhine,
And offered from my heart to thine!

4

The river nobly foams and flows
The charm of this enchanted ground,
And all its thousand turns disclose
Some fresher beauty varying round
The haughtiest breast its wish might bound
Through life to dwell delighted here,
Nor could on earth a spot be found
To Nature and to me so dear—
Could thy dear eyes in following mine
Still sweeten more these banks of Rhine!

LVI

By Coblentz, on a rise of gentle ground,
There is a small and simple Pyramid,
Crowning the summit of the verdant mound,
Beneath its base are Heroes' ashes hid

Our enemy's—but let not that forbid
Honour to Marceau! o'er whose early tomb
Tears big tears gushed from the rough soldier's lid
Lamenting and yet envying such a doom
Falling for France whose rights he battled to resume

LVII

Brief brave and glorious was his young career—
His mourners were two hosts his friends and foes
And fitly may the stranger lingering here
Pray for his gallant Spirit's bright repose —
For he was Freedom's Champion one of those
The few in number who had not o'erstept[1]
The charter to chastise which she bestows
On such as wield her weapons he had kept
The whiteness of his soul—and thus men o'er him wept

LVIII

Here Ehrenbreitstein with her shattered wall
Black with the miner's blast upon her height
Yet shows of what she was when shell and ball
Rebounding idly on her strength did light —
A Tower of Victory! from whence the flight
Of baffled foes was watched along the plain

1 *A sigh for Marceau* ——— —[*MS*]

1 [Marceau (*vide post* note ⁊ p 296) took part in crushing the Vendean insurrection If as General Hoche asserts in his memoirs six hundred thousand fell in Vendée Freedom's charter was not easily overstepped]

But Peace destroyed what War could never blight,
And laid those proud roofs bare to Summer's rain
On which the iron shower for years had poured in vain [1]

LIX

Adieu to thee, fair Rhine! How long delighted
The stranger fain would linger on his way!
Thine is a scene alike where souls united
Or lonely Contemplation thus might stray,
And could the ceaseless vultures cease to prey
On self-condemning bosoms, it were here,
Where Nature, not too sombre nor too gay,
Wild but not rude, awful yet not austere,"
Is to the mellow Earth as Autumn to the year [2]

LX

Adieu to thee again! a vain adieu!
There can be no farewell to scene like thine,

1 *And could the sleepless vultures* —[*MS*]
11 *Rustic not rude, sublime yet not austere* —[*MS*]

1 [Compare Gray's lines in *The Fatal Sisters*—

"Iron-sleet of arrowy shower
Hurtles in the darken'd air"]

2 [Lines 8 and 9 may be cited as a crying instance of Byron's faulty technique The collocation of "awful" with "austere," followed by "autumn" in the next line, recalls the afflictive assonance of "high Hymettus," which occurs in the beautiful passage which he stole from *The Curse of Minerva* and prefixed to the third canto of *The Corsair* The sense of the passage is that, as in autumn, the golden mean between summer and winter, the year is at its full, so in the varied scenery of the Rhine there is a harmony of opposites, a consummation of beauty]

The mind is coloured by thy every hue
And if reluctantly the eyes resign
Their cherished gaze upon thee lovely Rhine!
'Tis with the thankful glance of parting praise,
More mighty spots may rise—more glaring shine
But none unite in one attaching maze
The brilliant fair and soft—the glories of old days

LXI

The negligently grand the fruitful bloom[1]
Of coming ripeness the white city's sheen
The rolling stream the precipice's gloom
The forest's growth and Gothic walls between—
The wild rocks shaped as they had turrets been,
In mockery of man's art and these withal
A race of faces happy as the scene
Whose fertile bounties here extend to all
Still springing o'er thy banks though Empires near them fall

1 *More mighty scenes may rise—more glaring shine*
But none unite in one enchanted gaze
The fertile—fair—and soft—the glories of old days—[*MS*]

1 [The negligently grand may perhaps refer to the glories of old days now in a state of neglect not to the unstudied grandeur of the scene taken as a whole but the phrase is loosely thrown out in order to convey a general impression an attaching maze an engaging attractive combination of images and must not be interrogated too closely]

LXII

But these recede. Above me are the Alps,
The Palaces of Nature, whose vast walls
Have pinnacled in clouds their snowy scalps,[1]
And throned Eternity in icy halls
Of cold Sublimity, where forms and falls
The Avalanche—the thunderbolt of snow!
All that expands the spirit, yet appals,
Gather around these summits, as to show
How Earth may pierce to Heaven, yet leave vain man below

LXIII

But ere these matchless heights I dare to scan,
There is a spot should not be passed in vain,
Morat! the proud, the patriot field! where man
May gaze on ghastly trophies of the slain,
Nor blush for those who conquered on that plain
Here Burgundy bequeathed his tombless host,

1 *Around in chrystal grandeur towers falls*
The avalanche—the thunder clouds of snow—[*MS.*]

1 [Compare the opening lines of Coleridge's *Hymn before Sunrise in the Valley of Chamouni*—

"Hast thou a charm to stay the morning star
In his steep course? So long he seems to pause
On thy bald awful head, O sovran Blanc!"

The "thunderbolt" (line 6) recurs in *Manfred*, act I sc 1—

"Around his waist are forests braced,
The Avalanche in his hand,
But ere its fall, that thundering ball
Must pause for my command"]

A bony heap through ages to remain
Themselves their monument,[1]—the Stygian coast
Unsepulchred they roamed and shrieked each wandering ghost[1 2 3]

LXIV

While Waterloo with Cannæ's carnage vies[3]
Morat and Marathon twin names shall stand
They were true Glory's stainless victories
Won by the unambitious heart and hand

1 *Unsepulchr'd they roam and shriek* —— —[*MS*]

1 [The inscription on the ossuary of the Burgundian troops which fell in the battle of Morat June 14 1476 suggested this variant of *Si monumentum quæris*—

DEO OPTIMO MAXIMO

Inclytissimi et fortissimi Burgundiæ ducis exercitus
Moratum obsidens ab Helvetiis cæsus hoc sui monumentum reliquit]

2 [The souls of the suitors when Hermes roused and shepherded them followed gibbering" (τρίζουσαι) —*Od* xxiv 5 Once too when the observance of the *dies Parentales* was neglected Roman ghosts took to wandering and shrieking

'Perque vias Urbis Latiosque ululasse per agros
Deformes animas vulgus inane ferunt
Ovid *Fasti* ii lines 553 554

The Homeric ghosts gibbered because they were ghosts the Burgundian ghosts because they were confined to the Stygian coast and could not cross the stream For once the 'classical allusions" are forced and inappropriate]

3 [Byron's point is that at Morat 15 000 men were slain in a righteous cause—the defence of a republic against an invading tyrant whereas the lives of those that fell at Cannæ and at Waterloo were sacrificed to the ambition of rival powers fighting for the mastery]

Of a proud, brotherly, and civic band,
All unbought champions in no princely cause
Of vice-entailed Corruption, they no land[1]
Doomed to bewail the blasphemy of laws
Making Kings' rights divine, by some Draconic clause

LXV

By a lone wall a lonelier column rears
A gray and grief-worn aspect of old days;
'Tis the last remnant of the wreck of years,
And looks as with the wild-bewildered gaze
Of one to stone converted by amaze,
Yet still with consciousness, and there it stands
Making a marvel that it not decays,
When the coeval pride of human hands,
Levelled Aventicum,[14 B] hath strewed her subject lands

LXVI

And there—oh! sweet and sacred be the name!—
Julia—the daughter the devoted gave
Her youth to Heaven, her heart, beneath a claim
Nearest to Heaven's, broke o'er a father's grave
Justice is sworn 'gainst tears, and hers would crave
The life she lived in—but the Judge was just

[1] *their proud land*
Groan'd not beneath —[*MS.*]

And then she died on him she could not save[i]
Their tomb was simple and without a bust[ii]
And held within their urn one mind—one heart—one dust[iii] S.R.

LXVII

But these are deeds which should not pass away
And names that must not wither though the Earth
Forgets her empires with a just decay
The enslavers and the enslaved—their death and birth
The high the mountain majesty of Worth
Should be—and shall survivor of its woe
And from its immortality look forth
In the sun's face like yonder Alpine snow S.R.
Imperishably pure beyond all things below

LXVIII

Lake Leman woos me with its crystal face,
The mirror where the stars and mountains view
The stillness of their aspect in each trace
Its clear depth yields of their far height and hue
There is too much of Man here[1] to look through
With a fit mind the might which I behold

i *And this she died* —— —[*MS*]
ii *And they lie simply* —— —[*MS erased*]
iii *The clear depth yields* —— —[*MS*]

1 ['Haunted and hunted by the British tourist and gossip-monger Byron took refuge on June 10 at the Villa Diodati but still the pursuers strove to win some wretched consolation by waylaying him in his evening drives or directing the

But soon in me shall Loneliness renew
Thoughts hid, but not less cherished than of old,
Ere mingling with the herd had penned me in their fold

telescope upon his balcony, which overlooked the lake, or upon the hillside, with its vineyards, where he lurked obscure" (Dowden's *Life of Shelley*, 1896, p 309) It is possible, too, that now and again even Shelley's companionship was felt to be a strain upon nerves and temper The escape from memory and remorse, which could not be always attained in the society of a chosen few, might, he hoped, be found in solitude, face to face with nature But it was not to be Even nature was powerless to "minister to a mind diseased" At the conclusion of his second tour (September 29, 1816), he is constrained to admit that "neither the music of the shepherd, the crashing of the avalanche, nor the torrent, the mountain, the glacier, the forest, nor the cloud, have for one moment lightened the weight upon my heart, nor enabled me to lose my own wretched identity in the majesty, and the power, and the glory, around, above, and beneath me" (*Life*, p 315) Perhaps Wordsworth had this confession in his mind when, in 1834, he composed the lines, "Not in the Lucid Intervals of Life," of which the following were, he notes, "written with Lord Byron's character as a past before me, and that of others, his contemporaries, who wrote under like influences "—

"Nor do words,
Which practised talent readily affords,
Prove that his hand has touched responsive chords
Nor has his gentle beauty power to move
With genuine rapture and with fervent love
The soul of Genius, if he dare to take
Life's rule from passion craved for passion's sake,
Untaught that meekness is the cherished bent
Of all the truly great and all the innocent
But who is innocent? By grace divine,
Not otherwise, O Nature! are we thine,
Through good and evil there, in just degree
Of rational and manly sympathy"
The Works of W. Wordsworth, 1889, p 729

Wordsworth seems to have resented Byron's tardy conversion to "natural piety," regarding it, no doubt, as a fruitless and graceless endeavour without the cross to wear the crown But if Nature reserves her balms for "the

LXIX

To fly from need not be to hate mankind
All are not fit with them to stir and toil
Nor is it discontent to keep the mind
Deep in its fountain, lest it overboil [1]
In the hot throng where we become the spoil
Of our infection till too late and long
We may deplore and struggle with the coil
In wretched interchange of wrong for wrong
Midst a contentious world striving where none are strong

LXX

There in a moment we may plunge our years
In fatal penitence and in the blight

1 *I n its own deepness* —— —[*MS*]
11 *One of a worthless world—to str v where none are strong* —[*MS*]

innocent" her quality of inspiration is not strained By ron too was nature s priest—

And by that vision splendid
Was on his way attended]

1 [The metaphor is derived from a hot spring which appears to boil over at the moment of its coming to the surface As the particles of water when they emerge into the light break and bubble into a seething mass so too does passion chase and beget passion in the hot throng of this passage In society in the world he is exposed to the incidence of passion which he can neither resist nor yield to without torture He is overcome by the world and as a last resource he turns to nature and solitude He lifts up his eyes to the hills unex pectant of Divine aid but in the hope that by claiming

Of our own Soul turn all our blood to tears,
And colour things to come with hues of Night
The race of life becomes a hopeless flight
To those that walk in darkness on the sea
The boldest steer but where their ports invite
But there are wanderers o'er Eternity [1]
Whose bark drives on and on, and anchored ne'er shall be

LXXI.

Is it not better, then, to be alone,
And love Earth only for its earthly sake?

1 *through Eternity* —[*MS.*]

kinship with Nature, and becoming "a portion of that around" him, he may forego humanity, with its burden of penitence, and elude the curse. There is a further reference to this despairing recourse to Nature in *The Dream*, VIII. 10, *seq.* —

" he lived
Through that which had been death to many men,
And made him friends of mountains: with the stars
And the quick Spirit of the Universe
He held his dialogues; and they did teach
To him the magic of their mysteries."]

1 [Shelley seems to have taken Byron at his word, and in the *Adonais* (XXV. 3, *seq.*) introduces him in the disguise of—

"The Pilgrim of Eternity, whose fame
Over his living head like Heaven is bent,
An early but enduring monument"

Notwithstanding the splendour of Shelley's verse, it is difficult to suppress a smile. For better or for worse, the sense of the ludicrous has asserted itself, and "brother" cannot take "brother" quite so seriously as in "the brave days of old." But to each age its own humour. Not only did Shelley and Byron worship at the shrine of Rousseau, but they took delight in reverently tracing the footsteps of St. Preux and Julie.]

By the blue rushing of the arrowy[1] Rhone [1816]
Or the pure bosom of its nursing Lake
Which feeds it as a mother who doth make
A fair but froward infant her own care
Kissing its cries away as these awake —
Is it not better thus our lives to wear
Than join the crushing crowd doomed to inflict or bear?[2]

LXXII

I live not in myself but I become
Portion of that around me and to me
High mountains are a feeling but the hum
Of human cities torture I can see

1 *To its young cries and kisses all awake* —[MS]
11 *Of peopled cities* —— —[MS]

1 [The name Tigris is derived from the Persian *tir* (Sanscrit *Tigra*) an arrow If Byron ever consulted Hofmann's *Lexicon Universale* he would have read *Tigris* a velocitate dictus quasi *sagitta* but most probably he neither had nor sought an authority for his natural and beautiful simile]

2 [Compare *Tintern Abbey* In this line both language and sentiment are undoubtedly Wordsworth's—

The sounding cataract
Haunted me like a passion the tall rock
The mountain and the deep and gloomy wood
Their colours and their forms were then to me
An appetite a *feeling* and a love
That had no need of a remoter charm

But here the resemblance ends With Wordsworth the mood passed and he learned

To look on Nature not as in the hour
Of thoughtless youth but hearing oftentimes
The still sad music of humanity
Not harsh nor grating but of amplest power
To chasten and subdue

He would not question Nature in search of new and

Nothing to loathe in Nature, save to be[1]
A link reluctant in a fleshly chain,
Classed among creatures, when the soul can flee,
And with the sky the peak the heaving plain "
Of Ocean, or the stars, mingle and not in vain

LXXIII

And thus I am absorbed, and this is life
I look upon the peopled desert past,
As on a place of agony and strife,
Where, for some sin, to Sorrow I was cast,
To act and suffer, but remount at last "'
With a fresh pinion, which I feel to spring,
Though young, yet waxing vigorous as the Blast
Which it would cope with, on delighted wing,
Spurning the clay-cold bonds which round our being cling "[1]

i *but to be*
A link reluctant in a living chain
Classing with creatures —[*MS*]
ii *And with the air* —[*MS*]
iii *To sink and suffer* —[*MS*]
iv *which partly round us cling* —[*MS*]

untainted pleasure, but rests in her as inclusive of humanity The secret of Wordsworth is acquiescence, "the still, sad music of humanity" is the key-note of his ethic Byron, on the other hand, is in revolt He has the ardour of a pervert, the rancorous scorn of a deserter The "hum of human cities" is a "torture" He is "a link reluctant in a fleshly chain" To him Nature and Humanity are antagonists, and he cleaves to the one, yea, he would take her by violence, to mark his alienation and severance from the other]

1 [Compare Horace, *Odes*, III 2 23, 24—

"Et udam
Spernit humum fugiente pennâ"]

LXXIV

And when at length the mind shall be all free
From what it hates in this degraded form [i]
Reft of its carnal life save what shall be
Existent happier in the fly and worm —
When Elements to Elements conform
And dust is as it should be shall I not
Feel all I see less dazzling but more warm?
The bodiless thought? the Spirit of each spot? [ii]
Of which even *now* I *share at times the immortal lot*? [iii]

LXXV

Are not the mountains waves and skies a part [iv]
Of me and of my Soul as I of them?
Is not the love of these deep in my heart
With a pure passion? should I not contemn
All objects if compared with these? and stem
A tide of suffering rather than forego

i —— *with this degrading form* —[*MS*]
ii —— *the Spirit in each spot* —[*MS*]
iii [*Is not*] *there aber this of rest*—[*MS*]

1 [The bodiless thought" is the object not the subject *of his celestial vision* Even *now*" as *through* a glass darkly and with eyes

Whose half beholdings through unsteady tears
Gave shape hue distance to the inward dream

his soul had sight of the spirit the informing idea the essence of each passing scene but hereafter his bodiless spirit would as it were encounter the place-spirits face to face It is to be noted that warmth of feeling not clearness or fulness of perception, attends this spiritual recognition]

Such feelings for the hard and worldly phlegm
Of those whose eyes are only turned below,
Gazing upon the ground, with thoughts which dare not glow?[i] [1]

LXXVI

But this is not my theme, and I return[ii]
To that which is immediate, and require
Those who find contemplation in the urn,
To look on One, whose dust was once all fire,
A native of the land where I respire
The clear air for a while — a passing guest,
Where he became a being, — whose desire
Was to be glorious; 'twas a foolish quest,
The which to gain and keep, he sacrificed all rest

LXXVII.

Here the self-torturing sophist, wild Rousseau,[iii]
The apostle of Affliction, he who threw
Enchantment over Passion, and from Woe
Wrung overwhelming eloquence, first drew

i *And gaze upon the ground with sordid thoughts and slow* —[*MS*]
ii *But this is not a time—I must return* —[*MS*]
iii *Here the reflecting Sophist* —[*MS*]

1 [Compare Coleridge's *Dejection An Ode*, iv 4–9—
"And would we aught behold, of higher worth,
Than that inanimate cold world allowed
To the poor, loveless, ever-anxious crowd,
Ah! from the soul itself must issue forth
A light, a glory, a fair luminous cloud
Enveloping the earth"]

The breath which made him wretched, yet he knew
How to make Madness beautiful and cast
O'er erring deeds and thoughts, a heavenly hue[1]
Of words like sunbeams, dazzling as they past
The eyes which o'er them shed tears feelingly and fast

LXXVIII

His love was Passion's essence—as a tree
On fire by lightning, with ethereal flame
Kindled he was and blasted for to be
Thus and enamoured were in him the same[11]
But his was not the love of living dame
Nor of the dead who rise upon our dreams
But of ideal Beauty which became
In him existence and o'erflowing teems
Along his burning page distempered though it seems

LXXIX

This breathed itself to life in Julie *this*
Invested her with all that's wild and sweet
This hallowed too the memorable kiss[8]
Which every morn his fevered lip would greet
From hers who but with friendship his would meet
But to that gentle touch through brain and breast

1 *O'er sinful deeds and thoughts the heavenly hue*
With words like sunbeams dazzling as they passed
The eyes that o'er them shed deep tears which flowed too fast —[*MS.*]
O'er deeds and thoughts of error th' bright hue —[*MS. erased.*]
11 *Like him enamoured were to die the same* —[*MS.*]

Flashed the thrilled Spirit's love-devouring heat,[1]
In that absorbing sigh perchance more blest
Than vulgar minds may be with all they seek possest

LXXX

His life was one long war with self-sought foes,
Or friends by him self-banished,[1] for his mind
Had grown Suspicion's sanctuary, and chose,
For its own cruel sacrifice, the kind,[ii]
'Gainst whom he raged with fury strange and blind
But he was phrensied, wherefore, who may know?
Since cause might be which Skill could never find,[iii]
But he was phrensied by disease or woe,
To that worst pitch of all, which wears a reasoning show

LXXXI

For then he was inspired,[2] and from him came,
As from the Pythian's mystic cave of yore,

i *self consuming heat* —[*MS erased*]
ii *For its own cruel workings the most kind* —[*MS erased*]
iii *Since cause might be yet leave no trace behind* —[*MS*]

1 [As, for instance, with Madame de Warens, in 1738, with Madame d'Epinay, with Diderot and Grimm, in 1757, with Voltaire, with David Hume, in 1766 (see "Rousseau in England," *Q R*, No 376, October, 1898), with every one to whom he was attached or with whom he had dealings, except his illiterate mistress, Theresa le Vasseur (See *Rousseau*, by John Morley, 2 vols, 1888, *passim*)]

2 ["He was possessed, as holier natures than his have been, by an enthusiastic vision, an intoxicated confidence, a mixture of sacred rage and prodigious love, an insensate but absolutely disinterested revolt against the stone and iron of a reality which he was bent on melting in a heavenly blaze of splendid aspiration and irresistibly persuasive expression"—*Rousseau*, by John Morley, 1886, 1 137]

Those oracles which set the world in flame [1]
Nor ceased to burn till kingdoms were no more
Did he not this for France? which lay before
Bowed to the inborn tyranny of years? [2]
Broken and trembling to the yoke she bore
Till by the voice of him and his compeers
Roused up to too much wrath which follows overgrown fears?

LXXXII

They made themselves a fearful monument!
The wreck of old opinions—things which grew,
Breathed from the birth of Time: the veil they rent
And what behind it lay, all earth shall view.

1 —— *thoughts which grew*
Born with the birth of Time —— —[*MS*]
11 —— *even let me view*
But good alas —— —[*MS*]

1 [Rousseau published his *Discourses* on the influence of the sciences on manners and on inequality (*Sur l'Origine de l'Inégalité parmi les Hommes*) in 1750 and 1753. *Émile ou de l'Éducation* and *Du Contrat Social* in 1762.]

2 [What Rousseau's Discourse [*Sur l'Origine de l'Inégalité etc.*] meant is not that all men are born equal. He never says this. His position is that the artificial differences springing from the conditions of the social union do not coincide with the differences in capacity springing from original constitution: that the tendency of the social union as now organized is to deepen the artificial inequalities and make the gulf between those endowed with privileges and wealth and those not so endowed ever wider and wider. It was [the influence of Rousseau and those whom he inspired] which though it certainly did not produce yet did as certainly give a deep and remarkable bias first to the American Revolution and a dozen years afterwards to the French Revolution."—*Rousseau* 1888, i. 181, 182.]

But good with ill they also overthrew,
Leaving but ruins, wherewith to rebuild
Upon the same foundation, and renew
Dungeons and thrones, which the same hour refilled,
As heretofore, because Ambition was self-willed

LXXXIII

But this will not endure, nor be endured!
Mankind have felt their strength, and made it felt
They might have used it better, but, allured
By their new vigour, sternly have they dealt
On one another, Pity ceased to melt
With her once natural charities But they,
Who in Oppression's darkness caved had dwelt,
They were not eagles, nourished with the day,
What marvel then, at times, if they mistook their prey?

LXXXIV

What deep wounds ever closed without a scar?
The heart's bleed longest, and but heal to wear
That which disfigures it, and they who war
With their own hopes, and have been vanquished, bear
Silence, but not submission in his lair
Fixed Passion holds his breath, until the hour
Which shall atone for years, none need despair
It came—it cometh—and will come, the power
To punish or forgive—in *one* we shall be slower[1]

1 *in both we shall be slower* —[*MS erased*]

1 [The substitution of "one" for "both" (see *var* 1) affords

LXXXV

Clear placid Leman! thy contrasted lake
With the wild world I dwelt in is a thing
Which warns me, with its stillness to forsake
Earth's troubled waters for a purer spring
This quiet sail is as a noiseless wing
To waft me from distraction, once I loved
Torn Ocean's roar but thy soft murmuring
Sounds sweet as if a Sister's voice reproved
That I with stern delights should ever have been so moved

LXXXVI

It is the hush of night and all between
Thy margin and the mountains, dusk yet clear
Mellowed and mingling yet distinctly seen
Save darkened Jura [1] whose capt heights appear
Precipitously steep and drawing near
There breathes a living fragrance from the shore
Of flowers yet fresh with childhood on the ear
Drops the light drip of the suspended oar
Or chirps the grasshopper one good night carol more

conclusive proof that the meaning is that the next revolution would do its work more thoroughly and not leave things as it found them]

1 [After sunset the Jura range which lies to the west of the Lake would appear darkened in contrast to the after glow in the western sky]

LXXXVII

He is an evening reveller, who makes [1]
His life an infancy, and sings his fill, [ii] [1]
At intervals, some bird from out the brakes
Starts into voice a moment, then is still.
There seems a floating whisper on the hill,
But that is fancy — for the Starlight dews
All silently their tears of Love instil,
Weeping themselves away, till they infuse
Deep into Nature's breast the spirit of her hues. [iii]

LXXXVIII

Ye Stars! which are the poetry of Heaven!
If in your bright leaves we would read the fate
Of men and empires, 'tis to be forgiven,
That in our aspirations to be great,
Our destinies o'erleap their mortal state,
And claim a kindred with you; for ye are
A Beauty and a Mystery, and create
In us such love and reverence from afar,
That Fortune, Fame, Power, Life, have named themselves a Star [2]

i *He is an endless reveller* —[*MS erased*]
ii *Him merry with light talking with his mate* —[*MS erased*]
iii *Deep into Nature's breast the existence which they lose* —[*MS*]

1 [Compare Anacreon (Εἰς τέττιγα), *Carm* xliii line 15—
Τὸ δὲ γῆρας οὔ σε τείρει]

2 [For the association of "Fortune" and "Fame" with a star, compare stanza xi lines 5, 6—

LXXXIX

All Heaven and Earth are still—though not in sleep
But breathless, as we grow when feeling most [1]
And silent as we stand in thoughts too deep —
All Heaven and Earth are still From the high host
Of stars to the lulled lake and mountain coast
All is concentered in a life intense
Where not a beam nor air nor leaf is lost
But hath a part of Being and a sense
Of that which is of all Creator and Defence

Who can contemplate Fame through clouds unfold
The *star* which rises o'er her steep etc ?

And the allusion to Napoleon's "star" stanza xxxviii line 9—

Nor learn that tempted Fate will leave the loftiest *Star*

Compare too the opening lines of the *Stanzas to Augusta* (July 24 1816)—

Though the day of my destiny's over
And the star of my fate has declined

Power" is symbolized as a star in *Numb* xxiv 17 There shall come a *star* out of Jacob and a Sceptre shall rise out of Israel and in the divine proclamation I am the root and the offspring of David and the bright and morning *star* (*Rev* xxii 16)

The inclusion of life among star similes may have been suggested by the astrological terms house of life and lord of the ascendant Wordsworth in his Ode (*Intimations of Immortality etc*) speaks of the soul as our life's *star* Mr Tozer who supplies most of these comparisons adds a line from Shelley's *Adonais* 55 8 (*Pisa* 18 1)—

The soul of Adonais like a *star*]

1 [Compare Wordsworth's sonnet It is a Beauteous etc —

It is a beauteous evening calm and free
The holy time is quiet as a nun
Breathless with adoration]

[Here too the note is Wordsworthian, though Byron

XC

Then stirs the feeling infinite, so felt[1]
In solitude, where we are *least* alone;
A truth, which through our being then doth melt,
And purifies from self: it is a tone,
The soul and source of Music, which makes known[2]
Eternal harmony, and sheds a charm
Like to the fabled Cytherea's zone,[1]
Binding all things with beauty;—'twould disarm
The spectre Death, had he substantial power to harm

XCI

Not vainly did the early Persian make[2]
His altar the high places, and the peak

1 *It is a voiceless feeling we feel* —[*MS.*]
2 *Of a most inward music* —[*MS.*]

represents as inherent in Nature, that "sense of something far more deeply interfused," which Wordsworth (in his *Lines* on Tintern Abbey) assigns to his own consciousness.]

1 [As the cestus of Venus endowed the wearer with magical attraction, so the immanence of the Infinite and the Eternal in "all that formal is and fugitive," binds it with beauty and produces a supernatural charm which even Death cannot resist.]

2 [Compare Herodotus, i. 131, Οἱ δὲ νομίζουσι Διὶ μὲν, ἐπὶ τὰ ὑψηλότατα τῶν οὀρέων ἀναβαίνοντες, θυσίας ἐρδειν, τὸν κύκλον πάντα τοῦ οὐρανοῦ Δία καλέοντες. Perhaps, however, "early Persian" was suggested by a passage in "that drowsy, frowsy poem, *The Excursion*"—

"The Persian—zealous to reject
Altar and image and the inclusive walls
And roofs and temples built by human hands—
To loftiest heights ascending, from their tops
With myrtle-wreathed tiara on his brow,
Presented sacrifice to moon and stars."

The Excursion, iv. (*The Works of Wordsworth*, 1889, p. 461).]

Of earth o'ergazing mountains [25] and thus take
A fit and unwalled temple, there to seek
The Spirit in whose honour shrines are weak
Upreared of human hands. Come and compare
Columns and idol-dwellings—Goth or Greek—
With Nature's realms of worship earth and air—
Nor fix on fond abodes to circumscribe thy prayer!

XCII

The sky is changed!—and such a change! Oh Night [26]
And Storm and Darkness, ye are wondrous strong
Yet lovely in your strength as is the light
Of a dark eye in Woman![1] Far along
From peak to peak the rattling crags among
Leaps the live thunder! Not from one lone cloud
But every mountain now hath found a tongue
And Jura answers, through her misty shroud
Back to the joyous Alps who call to her aloud!

XCIII

And this is in the Night.—Most glorious Night![1]
Thou wert not sent for slumber! let me be

1 —— *Oh glorious Night*
That art not sent —— —[*MS*]

1 [Compare the well known song which forms the prelude of the *Hebrew Melodies*—

She walks in beauty like the night
Of cloudless climes and starry skies
And all that's best of dark and bright
Meet in her aspect and her eyes]

A sharer in thy fierce and far delight,
A portion of the tempest and of thee!
How the lit lake shines, a phosphoric sea,
And the big rain comes dancing to the earth!
And now again 'tis black,—and now, the glee
Of the loud hills shakes with its mountain-mirth,
As if they did rejoice o'er a young Earthquake's birth.

XCIV.

Now, where the swift Rhone cleaves his way between
Heights which appear as lovers who have parted
In hate, whose mining depths so intervene,
That they can meet no more, though broken-hearted:
Though in their souls, which thus each other thwarted,
Love was the very root of the fond rage

i *A portion of the Storm—a part of thee* —[*MS*]
ii *a fiery sea* —[*MS*]
iii *As they had found an hen and feasted o'er his birth* —
[*MS erased*]
iv *Hills which look like brethren with twin heights*
Of a like aspect —[*MS erased*]

1 [There can be no doubt that Byron borrowed this metaphor from the famous passage in Coleridge's *Christabel* (ll 408–426), which he afterwards prefixed as a motto to *Fare Thee Well*

The latter half of the quotation runs thus—

"But never either found another
To free the hollow heart from paining—
They stood aloof, the scars remaining,
Like cliffs which had been rent asunder,
A dreary sea now flows between,
But neither heat, nor frost, nor thunder,
Shall wholly do away, I ween,
The marks of that which once had been"]

Which blighted their life's bloom and then departed —
Itself expired but leaving them an age
Of years all winters,—war within themselves to wage [1]

XCV

Now where the quick Rhone thus hath cleft his way
The mightiest of the storms hath taen his stand
For here not one but many make their play,
And fling their thunder bolts from hand to hand
Flashing and cast around of all the band
The brightest through these parted hills hath forked
His lightnings —as if he did understand
That in such gaps as Desolation worked
There the hot shaft should blast whatever therein lurked

XCVI

Sky—Mountains—River—Winds — Lake — Lightnings! yet
With night, and clouds and thunder—and a Soul
To make these felt and feeling, well may be
Things that have made me watchful, the far roll
Of your departing voices is the knoll [1]
Of what in me is sleepless —if I rest

1 *Of sepa at on drear* ——— —[*MS erased*]

1 [There are numerous instances of the use of knoll" as an alternative form of the verb to knell but Byron seems in this passage to be the authority for knoll as a substantive]

But where of ye, O Tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?

XCVII

Could I embody and unbosom now
That which is most within me,—could I wreak
My thoughts upon expression, and thus throw
Soul heart mind passions feelings—strong or weak—
All that I would have sought, and all I seek,
Bear, know, feel—and yet breathe—into *one* word,
And that one word were Lightning, I would speak,
But as it is, I live and die unheard,
With a most voiceless thought, sheathing it as a sword

XCVIII

The Morn is up again, the dewy Morn,
With breath all incense, and with cheek all bloom—
Laughing the clouds away with playful scorn,
And living as if earth contained no tomb,
And glowing into day we may resume
The march of our existence and thus I,
Still on thy shores, fair Leman! may find room
And food for meditation, nor pass by
Much, that may give us pause, if pondered fittingly

XCIX

Clarens! sweet Clarens [1] birthplace of deep Love!
Thine air is the young breath of passionate Thought
Thy trees take root in Love, the snows above [1]
The very Glaciers have his colours caught

1 *The trees have grown from Love* —— —[*MS erased*]

1 [For Rousseau's description of Vevey see *Julie ou La Nouvelle Heloise* Partie I Lettre xxiii *Œuvres de J J Rousseau* 1836 II 36 Tantot d'immenses rochers pendoient en ruines au dessus de ma tête Tantot de hautes et bruyantes cascades m'inondoient de leur épais brouillard tantôt un torrent éternel ouvroit à mes cotés un abime dont les yeux n'osoient sonder la profondeur Quelquefois je me perdois dans l'obscurité d'un bois touffu Quelquefois en sortant d'un gouffre une agréable prairie réjouissoit tout à coup mes regards Un mélange étonnant de la nature sauvage et de la nature cultivée montroit partout la main des hommes ou l'on eût cru qu'ils n'avoient jamais pénétré a côté d'une caverne on trouvoit des maisons on voyoit des pampres secs ou l'on n'eût cherché que des ronces des vignes dans des terres éboullées d'excellens fruits sur des rochers et des champs dans des precipices See too Lettre xxxviii p 56 Partie IV Lettre xi p 238 (the description of Julie's Elysium) and Partie IV Lettre xvii p 60 (the excursion to Meillerie)

Byron infuses into Rousseau's accurate and charming compositions of scenic effects if not the glory yet the freshness of a dream" He belonged to the new age with its new message from nature to man and in spite of theories and prejudices listened and was convinced He extols Rousseau's recognition of nature lifting it to the height of his own argument but consciously or unconsciously he desires to find and finds in nature a spring of imagination undreamt of by the Apostle of Sentiment There is a whole world of difference between Rousseau's persuasive and delicate patronage of Nature and Byron's passionate though somewhat belated surrender to her inevitable claim With Rousseau Nature is a means to an end a conduct of refined and heightened fancy whereas to Byron her reward was with her a draught of healing and refreshment]

And Sun-set into rose-hues sees them wrought[i]
By rays which sleep there lovingly: the rocks,
The permanent crags, tell here of Love, who sought
In them a refuge from the worldly shocks,
Which stir and sting the Soul with Hope that woos, then mocks

C

Clarens![ii] by heavenly feet thy paths are trod,—
Undying Love's, who here ascends a throne
To which the steps are mountains, where the God
Is a pervading Life and Light,—so shown
Not on those summits solely, nor alone
In the still cave and forest, o'er the flower
His eye is sparkling, and his breath hath blown,
His soft and summer breath, whose tender power[iv]
Passes the strength of storms in their most desolate hour

CI.

All things are here of *Him*, from the black pines,[1]
Which are his shade on high, and the loud roar

i *By rays which tinge there* —[*MS*]

ii *Clarens—sweet Clarens—thou art Love's abode—*
Undying Love's—who here hath made a throne —[*MS*]

iii *And gilded it with Spirit which is shown*
From the steep summit to the rushing Rhone —[*MS. erased*]

iv *whose reaching power*
Surpasses the strong storm in its most desolate hour —[*MS*]

1 [Compare *La Nouvelle Héloïse*, Partie IV Lettre XVII, *Œuvres, etc*, II 262 "Un torrent, formé par la fonte des neiges, rouloit à vingt pas de nous une eau bourbeuse, et charrioit avec bruit du limon, du sable et des pierres Des forêts de noirs sapins nous ombrageoient tristement à droite Un grand bois de chênes étoit à gauche au-delà du torrent"]

Of torrents, where he listeneth to the vines
Which slope his green path downward to the shore,
Where the bowed Waters meet him, and adore
Kissing his feet with murmurs, and the Wood
The covert of old trees, with trunks all hoar
But light leaves young as joy, stands where it stood [i]
Offering to him, and his, a populous solitude

CII

A populous solitude of bees and birds
And fairy formed and many-coloured things
Who worship him with notes more sweet than words [ii]
And innocently open their glad wings
Fearless and full of life the gush of springs,
And fall of lofty fountains and the bend
Of stirring branches and the bud which brings
The swiftest thought of Beauty here extend
Mingling—and made by Love—unto one mighty end

CIII

He who hath loved not here would learn that lore [1]
And make his heart a spirit, he who knows

i *But branches young as Heaven* —— —[*MS erased*]
ii —— *with sweeter voice than words* —[*MS*]

1 [Compare the *Pervigilium Veneris*—

Cras amet qui nunquam amavit
Quique amavit cras amet
(Let those love now who never loved before
Let those who always loved now love the more")
Parnell's *Vigil of Venus* *British Poets* 1794, VII 7]

That tender mystery, will love the more,
For this is Love's recess, where vain men's woes,
And the world's waste, have driven him far from those,[1]
For 'tis his nature to advance or die,
He stands not still, but or decays, or grows
Into a boundless blessing, which may vie
With the immortal lights, in its eternity!

CIV

'Twas not for fiction chose Rousseau this spot,
Peopling it with affections, but he found
It was the scene which Passion must allot
To the Mind's purified beings, 'twas the ground
Where early Love his Psyche's zone unbound,[1]
And hallowed it with loveliness 'tis lone,
And wonderful, and deep, and hath a sound,
And sense, and sight of sweetness, here the Rhone
Hath spread himself a couch, the Alps have reared a throne

CV.

Lausanne! and Ferney! ye have been the abodes
Of Names which unto you bequeathed a name,
Mortals, who sought and found, by dangerous roads,
A path to perpetuity of Fame

1 *have driven him to repose*—[*MS.*]

1 [Compare *Confessions of J. J. Rousseau*, lib. iv., *passim*.]

They were gigantic minds and their steep aim
Was Titan like on daring doubts to pile
Thoughts which should call down thunder and the flame
Of Heaven again assailed—if Heaven, the while
On man and man s research could deign do more than
smile

CVI

The one was fire and fickleness [1] a child
Most mutable in wishes but in mind
A wit as various —gay grave sage or wild —
Historian bard philosopher combined [a]
He multiplied himself among mankind
The Proteus of their talents But his own

a *Coping w th all and leaving all beh d*
Within h m self existed all mankind—
And la ghing at their fa lts betrayed l is own
His ow was rid cule which as the Wo ld —[*MS*]

1 [In his appreciation of Voltaire Byron no doubt had in mind certain strictures of the lake school— a school as it is called I presume from their education being still incom plete Coleridge in *The Friend* (1850 1 168) contrasting Voltaire with Erasmus affirms that the knowledge of the one was solid through its whole extent and that of the other extensive at a chief rate in its superficiality and charac terizes the wit of the Frenchman as being without imagery without character and without that pathos which gives the magic charm to genuine humour and Words worth in the second book of *The Excursion* (*Works of Wordsworth* 1889 p 434) unalarmed by any considera tion of wit or humour writes down Voltaire s *Optimist* (*Candide ou L Optimisme*) which was accidentally discovered by the Wanderer in the Solitary's pent house swoln with scorching damp as the dull product of a scoffer's pen Byron reverts to these contumelies in a note to the Fifth Canto of *Don Juan* (see *Life* Appendix p 809) and lashes the school *secundum artem*]

Breathed most in ridicule, which, as the wind,
Blew where it listed, laying all things prone,
Now to o'erthrow a fool, and now to shake a throne.[1]

CVII.

The other, deep and slow, exhausting thought,[1]
And living wisdom with each studious year,
In meditation dwelt with learning wrought,
And shaped his weapon with an edge severe,
Sapping a solemn creed with solemn sneer
The lord of irony, that master-spell,

1 *concentering thought*
And gathering wisdom —[*MS*]

1 [In his youth Voltaire was imprisoned for a year (1717–18) in the Bastille, by the regent Duke of Orleans, on account of certain unacknowledged lampoons (*Regnante Puero, etc*), but throughout his long life, so far from "shaking thrones," he showed himself eager to accept the patronage and friendship of the greatest monarchs of the age of Louis XV, of George II and his queen, Caroline of Anspach, of Frederick II, and of Catharine of Russia Even the Pope Benedict XIV accepted the dedication of *Mahomet* (1745), and bestowed an apostolical benediction on "his dear son" On the other hand, his abhorrence of war, his protection of the oppressed, and, above all, the questioning spirit of his historical and philosophical writings (*e g Les Lettres sur les Anglais*, 1733, *Annales de l'Empire depuis Charlemagne*, 1753, etc) were felt to be subversive of civil as well as ecclesiastical tyranny, and, no doubt, helped to precipitate the Revolution

The first half of the line may be illustrated by his quarrel with Maupertuis, the President of the Berlin Academy, which resulted in the production of the famous *Diatribe of Doctor Akakia, Physician to the Pope* (1752), by a malicious attack on Maupertuis's successor, Le Franc de Pompignan, and by his caricature of the critic Elie Catharine Fréron, as *Frélon* ("Wasp"), in *L'Ecossaise*, which was played at Paris in 1760 —*Life of Voltaire*, by F Espinasse, 1892, pp 94, 114, 144]

Which stung his foes to wrath which grew from fear[i] [1]
And doomed him to the zealot's ready Hell,
Which answers to all doubts so eloquently well

CVIII

Yet, peace be with their ashes —for by them,
If mented the penalty is paid
It is not ours to judge,—far less condemn
The hour must come when such things shall be made
Known unto all —or hope and dread allayed
By slumber on one pillow in the dust[i]
Which, thus much we are sure must lie decayed
And when it shall revive as is our trust
Twill be to be forgiven—or suffer what is just

i *Which stung his swarming foes with rage and fear* —[*MS*]
ii *In sleep upon one pillow* —— —[*MS*]

1 [The first three volumes of Gibbon's *Decline and Fall of the Roman Empire* contrary to the author's expectation did not escape criticism and remonstrance The Rev David Chetsum (in 1777 and (enlarged) 1778) published *An Examination of etc* and Henry Edward Davis in 1778 *Remarks on* the memorable Fifteenth and Sixteenth Chapters Gibbon replied by a *Vindication* issued in 1779 Another adversary was Archdeacon George Travis who in his *Letter* defended the authenticity of the text on Three Heavenly Witnesses (1 *John* v 7) which Gibbon was at pains to deny (ch xxxvii *note* 120) Among other critics and assailants were Joseph Milner Joseph Priestley and Richard Watson afterwards Bishop of Llandaff (For Porson's estimate of Gibbon, see preface to *Letters to Mr Archdeacon Travis etc* 1790)]

2 [There is no reason to suppose that this is to be taken ironically He is not certain whether the secrets of all hearts shall be revealed or whether all secrets shall be kept in the silence of universal slumber but he looks to the possibility of a judgment to come He is speaking for

CIV.

But let me quit Man's works, again to read
His Maker's, spread around me, and suspend
This page, which from my reveries I feed,
Until it seems prolonging without end.
The clouds above me to the white Alps tend,
And I must pierce them, and survey whate'er[1]
May be permitted, as my steps I bend
To their most great and growing region, where
The earth to her embrace compels the powers of air

CV

Italia too! Italia! looking on thee,
Full flashes on the Soul the light of ages,
Since the fierce Carthaginian almost won thee,
To the last halo of the Chiefs and Sages
Who glorify thy consecrated pages,
Thou wert the throne and grave of empires, still,[2]

mankind generally, and is not concerned with his own beliefs or disbeliefs]

1 [The poet would follow in the wake of the clouds He must pierce them, and bend his steps to the region of their growth, the mountain-top, where earth begets and air brings forth the vapours Another interpretation is that the Alps must be pierced in order to attain the great and ever-ascending regions of the mountain-tops ("greater and greater as we proceed") In the next stanza he pictures himself looking down from the summit of the Alps on Italy, the goal of his pilgrimage]

2 [The Roman Empire engulfed and comprehended the great empires of the past—the Persian, the Carthaginian, the Greek It fell, and kingdoms such as the Gothic (A D 493–554), the Lombardic (A D 568–774) rose out of its ashes, and in their turn decayed and passed away]

The fount at which the panting Mind assuages
Her thirst of knowledge quaffing there her fill
Flows from the eternal source of Rome's imperial hill

CXI

Thus far have I proceeded in a theme
Renewed with no kind auspices —to feel
We are not what we have been and to deem
We are not what we should be —and to steel
The heart against itself and to conceal
With a proud caution love, or hate or aught —
Passion or feeling purpose grief or zeal —
Which is the tyrant Spirit of our thought
Is a stern task of soul —No matter —it is taught [1]

CXII

And for these words thus woven into song
It may be that they are a harmless wile —[1]
The colouring of the scenes which fleet along
Which I would seize in passing to beguile

1 *They are but as a self deceiving wile* —[*MS erased*]
11 *The shadows of the things that pass along* —[*MS*]

1 [The task imposed upon his soul which dominates every other instinct is the concealment of any and every emotion— *love or hate or aught not the concealment of the particular emotion* love or hate which may or may not be the master spirit of his thought He is anxious to conceal his feelings not to keep the world in the dark as to the supreme feeling which holds the rest subject]

My breast, or that of others, for a while
Fame is the thirst of youth, but I am not [1]
So young as to regard men's frown or smile,
As loss or guerdon of a glorious lot,
I stood and stand alone, remembered or forgot.

CXIII

I have not loved the World, nor the World me;
I have not flattered its rank breath,[1] nor bowed
To its idolatries a patient knee,
Nor coined my cheek to smiles, nor cried aloud
In worship of an echo in the crowd
They could not deem me one of such I stood
Among them, but not of them [2] in a shroud
Of thoughts which were not their thoughts, and still could,
Had I not filed my mind, which thus itself subdued [23]

1 *Fame is the dream of boyhood—I am not*
So young as to regard the frown or smile
Of crowds as making an immortal lot —[*MS* (*lines* 6, 7 *erased*)]

1 [Compare Shakespeare, *Coriolanus*, act III sc 1, lines 66, 67—

"For the mutable, rank-scented many, let them
Regard me as I do not flatter"]

2 [Compare *Manfred*, act II sc 2, lines 54–57—

"My spirit walked not with the souls of men,
Nor looked upon the earth with human eyes,
The thirst of their ambition was not mine,
The aim of their existence was not mine"]

CXIV

I have not loved the World no the World me —
B let us part fair foes, I do believe
Though I have found them no that there may be
Words which are things —hopes which will not deceive
And Virtues which are merciful nor weave
Snares for the failing, I would also deem
O'er others griefs that some sincerely grieve— [1]
That two or one are almost what they seem —
That Goodness is no name —and Happiness no dream

CXV [1]

My daughter! with thy name this song begun!
My daughter! with thy name thus much shall end!—
I see thee *no* —*I hear thee not*—but *none*
Can be so wrapt in thee Thou art the Friend
To whom the shadows of far years extend
Albeit my brow thou never should'st behold
My voice shall with thy future visions blend
And reach into thy heart —when mine is cold —
A token and a tone even from thy father's mould

[1] *O'er misery's mercy's sincerely grieve* —[1815]

[1] [Byron was at first in some doubt whether he should or should not publish the concluding stanzas of *Childe Harold* (those to my *daughter*) "but in a letter to Murray October 9 1816 he reminds him of his later determination to publish them with the rest of the Canto"]

CXVI.

To aid thy mind's developement, to watch
Thy dawn of little joys, to sit and see
Almost thy very growth, to view thee catch
Knowledge of objects, wonders yet to thee!
To hold thee lightly on a gentle knee,
And print on thy soft cheek a parent's kiss,
This, it should seem, was not reserved for me—
Yet this was in my nature as it is,
I know not what is there, yet something like to this

CXVII

Yet, though dull Hate as duty should be taught,[1]
I know that thou wilt love me though my name

1 ["His allusions to me in *Childe Harold* are cruel and cold, but with such a semblance as to make *me* appear so, and to attract sympathy to himself It is said in this poem that hatred of him will be taught as a lesson to his child I might appeal to all who have ever heard me speak of him, and still more to my own heart, to witness that there has been no moment when I have remembered injury otherwise than affectionately and sorrowfully It is not my duty to give way to hopeless and wholly unrequited affection, but so long as I live my chief struggle will probably be not to remember him too kindly"—(*Letter of Lady Byron to Lady Anne Lindsay*, extracted from Lord Lindsay's letter to the *Times*, September 7, 1869)

According to Mrs Leigh (see her letter to Hodgson, Nov , 1816, *Memoirs of Rev F Hodgson*, 1878, II 41), Murray paid Lady Byron "the compliment" of showing her the transcription of the Third Canto, a day or two after it came into his possession Most probably she did not know or recognize Claire's handwriting, but she could not fail to remember that but one short year ago she had herself been engaged in transcribing *The Siege of Corinth* and *Parisina* for the press Between the making of those two "fair copies," a tragedy had intervened]

Should be shut from thee as a spell still fraught
With desolation and a broken claim
Though the grave closed between us — 'twere the same
I know that thou wilt love me—though to drain[1]
My blood from out thy being were an aim
And an attainment —all would be in vain —
Still thou would'st love me still that more than life retain

CXVIII

The child of Love![2] though born in bitterness,
And nurtured in Convulsion! Of thy sire
These were the elements —and thine no less
As yet such are around thee —but thy fire
Shall be more tempered and thy *hope far higher*
Sweet be thy cradled slumbers! O'er the sea
And from the mountains where I now respire
Fain would I waft such blessing upon thee
As—with a sigh—I deem thou might'st have been to me![3]

1 *End of Canto Third*
Byron July 4 1816 Added—[*C*]

1 [The Countess Guiccioli is responsible for the statement that Byron looked forward to a time when his daughter would know her father by his works Then said he shall I triumph and the tears which my daughter will then shed together with the knowledge that she will have the feelings with which the various allusions to herself and me have been written will console me in my darkest hours Ada's mother may have enjoyed the smiles of her youth and childhood but the tears of her maturer age will be for me —*My Recollections of Lord Byron* by the Countess Guiccioli 1869 p 17.]

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54–163]

NOTES

TO

CHILDE HAROLDS PILGRIMAGE

CANTO III

1

In pride of place here last the Eagle flew
Stanza xviii line 3

PRIDE of place is a term of falconry and means the highest pitch of flight See *Macbeth* etc —

'An eagle towering in his pride of place
Was by a mousing owl hawk'd at and killed

[A falcon towering in her pride of place etc
Macbeth act ii sc 4 line 1]

Such as Harmodius drew on Athens tyrant Lord
Stanza xx line 9

See the famous song on Harmodius and Aristogeiton The best English translation is in Bland's *Anthology* by Mr Denman—

With myrtle my sword will I wreathe etc

[*Translations chiefly from the Greek Anthology etc*, 1806 pp 24 25 The *Scholium* attributed to Callistratus (*Poetæ Lyrici Græci* Bergk Lipsiæ 1866 p 1 90) begins thus—

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
Ὥσπερ Ἁρμόδιος καὶ Ἀριστογείτων,
Ὅτε τὸν τύραννον κτανέτην
Ἰσονόμους τ' Ἀθήνας ἐποιησάτην

"Hence," says Mr Tozer, "'the sword in myrtles drest' (Keble's *Christian Year*, Third Sunday in Lent) became the emblem of assertors of liberty"—*Childe Harold*, 1885, p 262]

3

And all went merry as a marriage bell
Stanza xxi. line 8

On the night previous to the action, it is said that a ball was given at Brussels [See notes to the text]

4

And Evan's—Donald's fame rings in each clansman's ears !
Stanza xxvi line 9

Sir Evan Cameron, and his descendant, Donald, the "gentle Lochiel" of the "forty-five"

[Sir Evan Cameron (1629–1719) fought against Cromwell, finally yielding on honourable terms to Monk, June 5, 1658, and for James II at Killiecrankie, June 17, 1689 His grandson, Donald Cameron of Lochiel (1695–1748), celebrated by Campbell, in *Lochiel's Warning*, 1802, was wounded at Culloden, April 16, 1746 His great-great-grandson, John Cameron, of Fassieferne (b 1771), in command of the 92nd Highlanders, was mortally wounded at Quatre-Bras, June 16, 1815 Compare Scott's stanzas, *The Dance of Death*, lines 33, *sq* —

"Where through battle's rout and reel,
Storm of shot and hedge of steel,
Led the grandson of Lochiel,
Valiant Fassiefern

And Morven long shall tell,
And proud Ben Nevis hear with awe,
How, upon bloody Quatre-Bras,
Brave Cameron heard the wild hurra
Of conquest as he fell"

Compare, too, Scott's *Field of Waterloo*, stanza xxi lines 14, 15—

"And Cameron, in the shock of steel,
Die like the offspring of Lochiel"]

5

And Ardennes waves above them her green leaves
Stanza xxvii line 1

The wood of Soignies is supposed to be a remnant of the forest of Ardennes famous in Bojardo's *Orlando* and immortal in Shakspeare's *As You Like It* It is also celebrated in Tacitus as being the spot of successful defence by the Germans against the Roman encroachments I have ventured to adopt the name connected with nobler associations

of the revolt of the Treviri with the "saltus Teutoburgiensis" (e Wald which divides Lippe where Arminius defeated the (For Bojardo's Ardenna see *Orlando Innamorato* lib i canto st. 30) Shakespeare's Arden the immortal forest in *As You Like It* 'favours his own Arden in Warwickshire but derived its name from the forest of Arden in Lodge's *Rosalynd*]

6

I turned from all she brought to those she could not bring
Stanza xxx. line 9

My guide from Mount St Jean over the field seemed intelligent and accurate The place where Major Howard fell was not far from two tall and solitary trees (there was a third cut down or shivered in the battle), which stand a few yards from each other at a pathway's side Beneath these he died and was buried The body has since been removed to England A small hollow for the present marks where it lay but will probably soon be effaced the plough has been upon it and the grain is After pointing out the different spots where Picton and other gallant men had perished the guide said Here Major Howard lay I was near him when wounded I told him my relationship and he seemed then still more anxious to point out the particular spot and circumstances The place is one of the most marked in the field from the peculiarity of the two trees above mentioned I went on horseback twice over the field comparing it with my recollection of similar scenes As a plain, Waterloo seems marked out for the scene of some great action though

this may be mere imagination I have viewed with attention those of Platea, Troy, Mantinea, Leuctra, Chæronea, and Marathon, and the field around Mount St Jean and Hougoumont appears to want little but a better cause, and that undefinable but impressive halo which the lapse of ages throws around a celebrated spot, to vie in interest with any or all of these, except, perhaps, the last mentioned

[For particulars of the death of Major Howard, see *Personal Memoirs, etc*, by Prvse Lockhart Gordon, 1830, ii 322, 323]

7

Like to the apples on the Dead Sea's shore
Stanza xxxv line 6

The (fabled) apples on the brink of the Lake Asphaltites were said to be fair without, and, within, ashes

[Compare Tacitus, *Histor*, lib v 7, "Cuncta sponte edita, aut manu sata, sive herbæ tenues, aut flores, ut solitam in speciem adolevere, atra et inania velut in cinerem vanescunt" See, too, *Deut* xxxii 32, "For their vine is of the vine of Sodom, and of the fields of Gomorrah their grapes are grapes of gall, their clusters are bitter

They are a species of gall-nut, and are described by Curzon (*Visits to Monasteries of the Levant*, 1897, p 141) who met with the tree that bears them, near the Dead Sea, and, mistaking the fruit for a ripe plum, proceeded to eat one, whereupon his mouth was filled "with a dry bitter dust"

"The apple of Sodom is supposed by some to refer to the fruit of *Solanum Sodomeum* (allied to the tomato), by others to the *Calotropis procera*" (*N Eng Dict*, art "Apple")]

8

For sceptred Cynics Earth were far too wide a den
Stanza xlv line 9

The great error of Napoleon, "if we have writ our annals true," was a continued obtrusion on mankind of his want of all community of feeling for or with them, perhaps more offensive to human vanity than the active cruelty of more trembling and suspicious tyranny Such were his speeches to public assemblies as well as individuals, and the single expression which he is said to have used on returning to

Paris after the Russian winter had destroyed his army rubbing his hands over a fire This is pleasanter than Moscow would probably alienate more favour from his cause than the destruction and reverses which led to the remark

9

What want these outlaws conquerors should have?
Stanza xlvii line 6

What wants that knave that a king should have? was King James's question on meeting Johnny Armstrong and his followers in full accoutrements See the Ballad

[Johnie Armstrong the laird of Gilnockie on the occasion of an enforced surrender to James V (1532) came before the king somewhat too richly accoutred and was hanged for his effrontery—

There hang nine targats at Johnie's hat
And ilk ane worth three hundred pound—
What wants that knave a king suld have
But the sword of honour and the crown?
Minstrelsy of the Scottish Border 1821 i 107]

10

The castled Crag of Drachenfels
Song stanza i line 1

The castle of Drachenfels stands on the highest summit of the Seven Mountains over the Rhine banks it is in ruins and connected with some singular traditions It is the first in view on the road from Bonn but on the opposite side of the river on this bank nearly facing it are the remains of another called the Jew's Castle and a large cross commemorative of the murder of a chief by his brother The number of castles and cities along the course of the Rhine on both sides is very great, and their situations remarkably beautiful

[The castle of Drachenfels (Dragon's Rock) stands on the summit of one but not the highest of the Siebengebirge an isolated group of volcanic hills on the right bank of the Rhine between Remagen and Bonn The legend runs that in one of the caverns of the rock dwelt the dragon which was slain by Siegfried the hero of the Nibelungen Lied Hence the *vin du pays* is called *Drachenblut*]

II

The whiteness of his soul—and thus men o'er him wept
Stanza lvii line 9

The monument of the young and lamented General Marceau (killed by a rifle-ball at Alterkirchen, on the last day of the fourth year of the French Republic) still remains as described The inscriptions on his monument are rather too long, and not required his name was enough, France adored, and her enemies admired, both wept over him His funeral was attended by the generals and detachments from both armies In the same grave General Hoche is interred, a gallant man also in every sense of the word, but though he distinguished himself greatly in battle, *he* had not the good fortune to die there his death was attended by suspicions of poison

A separate monument (not over his body, which is buried by Marceau's) is raised for him near Andernach, opposite to which one of his most memorable exploits was performed, in throwing a bridge to an island on the Rhine [April 18, 1797] The shape and style are different from that of Marceau's, and the inscription more simple and pleasing

"The Army of the Sambre and Meuse
to its Commander-in-Chief
Hoche"

This is all, and as it should be Hoche was esteemed among the first of France's earlier generals, before Buonaparte monopolised her triumphs He was the destined commander of the invading army of Ireland

[The tomb of François Sévérin Desgravins Marceau (1769–1796, general of the French Republic) bears the following epitaph and inscription —

"'Hic cineres, ubique nomen'

"Ici repose Marceau, né à Chartres, Eure et-Loir, soldat à seize ans, général à vingtdeux ans Il mourut en combattant pour sa patrie, le dernier jour de l'an IV de la République française Qui que tu sois, ami ou ennemi de ce jeune heros, respecte ces cendres"

A bronze statue at Versailles, raised to the memory of General Hoche (1768–1797) bears a very similar record—

"A Lazare Hoche, né à Versailles le 24 juin, 1768, sergent à seize ans, général en chef à vingt-cinq, mort à vingt-neuf, pacificateur de la Vendée"]

12

Here Ehrenbreitstein with her shattered wall
Stanza lviii line 1

Ehrenbreitstein *i e* the broad stone of honour one of the strongest fortresses in Europe was dismantled and blown up by the French at the truce of Leoben It had been and could only be reduced by famine or treachery It yielded to the former aided by surprise After having seen the fortifications of Gibraltar and Malta it did not much strike by comparison but the situation is commanding General Marceau besieged it in vain for some time and I slept in a room where I was shown a window at which he is said to have been standing observing the progress of the siege by moonlight when a ball struck immediately below it

[Ehrenbreitstein which had resisted the French under Marshal Boufflers in 1680 and held out against Marceau (1795–96) finally capitulated to the French after a prolonged siege in 1799 The fortifications were dismantled when the French evacuated the fortress after the Treaty of Lunéville in 1801 The Treaty of Leoben was signed April 18 1797]

13

Unsepulchred they roamed, and shrieked each wandering ghost
Stanza lxiii line 9

The chapel is destroyed and the pyramid of bones diminished to a small number by the Burgundian Legion in the service of France who anxiously effaced this record of their ancestors less successful invasions A few still remain notwithstanding the pains taken by the Burgundians for ages (all who passed that way removing a bone to their own country) and the less justifiable larcenies of the Swiss postilions who carried them off to sell for knife handles a purpose for which the whiteness imbibed by the bleaching of years had rendered them in great request Of these relics I ventured to bring away as much as may have made a quarter of a hero for which the sole excuse is that if I had not the next passer by might have perverted them to worse uses than the careful preservation which I intend for them

[Charles the Bold was defeated by the Swiss at the Battle of Morat June 22 1476 It has been computed that more than twenty thousand Burgundians fell in the battle At first to avoid the outbreak of a pestilence the bodies were

thrown into pits "Nine years later the mouldering remains were unearthed, and deposited in a building on the shore of the lake, near the village of Meyriez During three succeeding centuries this depository was several times rebuilt But the ill-starred relics were not destined even yet to remain undisturbed At the close of the last century, when the armies of the French Republic were occupying Switzerland, a regiment consisting mainly of Burgundians, under the notion of effacing an insult to their ancestors, tore down the 'bone-house' at Morat, covered the contents with earth, and planted on the mound 'a tree of liberty' But the tree had no roots, the rains washed away the earth, again the remains were exposed to view, and lay bleaching in the sun for a quarter of a century Travellers stopped to gaze, to moralize, and to pilfer, postilions and poets scraped off skulls and thigh-bones At last, in 1822, the vestiges were swept together and re-sepulchred, and a simple obelisk of marble was erected, to commemorate a victory well deserving of its fame as a military exploit, but all unworthy to be ranked with earlier triumphs, won by hands pure as well as strong, defending freedom and the right"—*History of Charles the Bold*, by J F Kirk, 1868, iii 404, 405

Mr Murray still has in his possession the parcel of bones —the "quarter of a hero"—which Byron sent home from the field of Morat]

14

Levelled Aventicum, hath strewed her subject lands
Stanza lxv line 9

Aventicum, near Morat, was the Roman capital of Helvetia, where Avenches now stands

[Avenches (Wiflisburg) lies due south of the Lake of Morat, and about five miles east of the Lake of Neuchâtel As a Roman colony it bore the name of *Pia Flavia Constans Emerita*, and circ 70 A D contained a population of sixty thousand inhabitants It was destroyed first by the Alemanni and, afterwards, by Attila "The Emperor Vespasian—son of the banker of the town," says Suetonius (lib viii 1)—"surrounded the city by massive walls, defended it by semicircular towers, adorned it with a capitol, a theatre, a forum, and granted it jurisdiction over the outlying dependencies

"To-day plantations of tobacco cover the forgotten streets of Avenches, and a single Corinthian column ['the loneliest column,' the so-called *Cicognier*], with its crumbling arcade,

Mont Blanc and Mont Argentière in the calm of the lake, which I was crossing in my boat, the distance of these mountains from their mirror is sixty miles

[The first lines of the note dated June 3, 1816, were written at "Dejean's Hôtel de l'Angleterre at Secheron, a small suburb of Geneva, on the northern side of the lake" On the 10th of June Byron removed to the Campagne Diodati, about two miles from Geneva, on the south shore of the lake (*Life of Shelley*, by Edward Dowden, 1896, pp 307–309)]

17

By the blue rushing of the arrowy Rhone
Stanza lxvi line 3

The colour of the Rhone at Geneva is blue, to a depth of tint which I have never seen equalled in water, salt or fresh, except in the Mediterranean and Archipelago

[The blueness of the Rhone, which has been attributed to various causes, is due to the comparative purity of the water The yellow and muddy stream, during its passage through the lake, is enabled to purge itself to a very great extent of the solid matter held in suspension—the glacial and other detritus—and so, on leaving its vast natural filtering-bed, it flows out clear and blue it has regained the proper colour of pure water]

18

This hallowed, too, the memorable kiss
Stanza lxxx line 3

This refers to the account, in his *Confessions*, of his passion for the Comtesse d'Houdetot (the mistress of St Lambert), and his long walk every morning, for the sake of the single kiss which was the common salutation of French acquaintance Rousseau's description of his feelings on this occasion may be considered as the most passionate, yet not impure, description and expression of love that ever kindled into words, which, after all, must be felt, from their very force, to be inadequate to the delineation, a painting can give no sufficient idea of the ocean

[Here is Rousseau's "passionate, yet not impure," description of his sensations "J'ai dit qu'il y avoit loin de l'Hermitage à Eaubonne, je passois par les coteaux d'Andilly qui sont charmans Je rêvois en marchant à celle que j'allois voir, à l'accueil caressant qu'elle me feroit, au baiser qui m'attendoit à mon arrivée Ce seul baiser, ce baiser funeste avant même

de le recevoir, m embrasoit le sang à tel point que ma tete se troubloit un eblouis ement m aveugloit mes genoux trem blants ne pouroient me soutenir j étois forcé de m arreter de m asseoir toute ma machine étoit dans un dé ordre inconcevable j étois pret à m evanouir A l instant que je la voyois tout étoit réparé je ne sentois plus auprès d elle que l importunité d une vigueur inépuisable et toujours inutile —*Les Confessions* Partie II livre IX *Œuvres Completes de J J Rousseau* 1837 I 233

Byron s mother would have it that her son was like Rousseau but he disclaimed the honour antithetically and with needless particularity (see his letter to Mrs Byron and a quotation from his *Detached Thoughts Letters* 1898 I 19– *note*) There was another point of unlikeness which he does not mention Byron on the passion of love does not make for morality, but he eschews nastiness The loves of Don Juan and Haidée are chaste as snow compared with the unspeakable philanderings of the elderly Jean Jacques and the mistress of St Lambert

Nevertheless his mother was right There was a resem blance and consequently an affinity between Childe Burun and the visionary of Geneva —delineated by another seer or visionary as the dreamer of love sick tales and the spinner of speculative cobwebs shy of light as the mole but as quick eared too for every whisper of the public opinion the teacher of Stoic pride in his principles yet the victim of morbid vanity in his feelings and conduct —*The Friend Works* of S T Coleridge 1853 II 1 4]

19

Of earth o ergazing mountains and thus take
Stanza XCI line 3

It is to be recollected that the most beautiful and im pressive doctrines of the divine Founder of Christianity were delivered *not* in the *Temple* but *on the Mount* To waive the question of devotion and turn to human eloquence —the *most effectual and splendid specimens were not pronounced* within walls Demosthenes addressed the public and *popular assemblies* Cicero spoke in the *forum* That this added to their effect on the mind of both orator and hearers may be conceived from the difference between what we read of the emotions then and there produced and those we our selves experience in the perusal in the closet It is one thing to read the *Iliad* at Sigæum and on the tumuli or by the springs with Mount Ida above and the plain and rivers and

Mont Blanc and Mont Argentière in the calm of the lake, which I was crossing in my boat, the distance of these mountains from their mirror is sixty miles

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de troubloit un éblouissement m aveugloit mes genoux trem
s)lants ne pouvoient me soutenir j'étois forcé de m'arreter
he m'asseoir toute ma machine étoit dans un désordre
nconcevable j'étois pret à m'évanouir A l'instant que
'e la voyois tout étoit réparé je ne sentois plus auprès d'elle
lue l'importunité d'une vigueur inépuisable et toujours inutile
—*Les Confessions* Partie II livre IX *Œuvres Complètes de J J Rousseau* 1837 I 233

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Archipelago around you, and another to trim your taper over it in a snug library—*this* I know Were the early and rapid progress of what is called Methodism to be attributed to any cause beyond the enthusiasm excited by its vehement faith and doctrines (the truth or error of which I presume neither to canvass nor to question), I should venture to ascribe it to the practice of preaching in the *fields*, and the unstudied and extemporaneous effusions of its teachers The Mussulmans, whose erroneous devotion (at least in the lower orders) is most sincere, and therefore impressive, are accustomed to repeat their prescribed orisons and prayers, wherever they may be, at the stated hours—of course, frequently in the open air, kneeling upon a light mat (which they carry for the purpose of a bed or cushion as required), the ceremony lasts some minutes, during which they are totally absorbed, and only living in their supplication nothing can disturb them On me the simple and entire sincerity of these men, and the spirit which appeared to be within and upon them, made a far greater impression than any general rite which was ever performed in places of worship, of which I have seen those of almost every persuasion under the sun, including most of our own sectaries, and the Greek, the Catholic, the Armenian, the Lutheran, the Jewish, and the Mahometan Many of the negroes, of whom there are numbers in the Turkish empire, are idolaters, and have free exercise of their belief and its rites, some of these I had a distant view of at Patras, and, from what I could make out of them, they appeared to be of a truly Pagan description, and not very agreeable to a spectator

[For this profession of "natural piety," compare Rousseau's *Confessions*, Partie II livre xii (*Œuvres Complètes*, 1837, i 341)—

"Je ne trouve pas de plus digne hommage à la Divinité que cette admiration muette qu' excite la contemplation de ses œuvres, et qui ne s'exprime point par des actes développés Je comprends comment les habitants des villes, qui ne voient que des murs, des rues et des crimes, ont peu de foi, mais je ne puis comprendre comment des campagnards, et surtout des solitaires, peuvent n'en point avoir Comment leur âme ne s'elève-t-elle pas cent fois le jour avec extase à l'Auteur des merveilles qui les frappent?

Dans ma chambre je prie plus rarement et plus sechement, mais à l'aspect d'un beau paysage je me sens ému sans pourvoir dire de quoi"

Compare, too, Coleridge's lines "To Nature"—

"So will I build my altar in the fields,
And the blue sky my fretted dome shall be,

And the sweet fragrance that the wild flower yields
Shall be the incense I will yield to Thee
Thee only, God! and Thou shalt not despise
Even me, the priest of this poor sacrifice
Poetical Works 1893 p 190]

o

The sky is changed!—and such a change! Oh Night!
Stanza xcii line 1

The thunder storm to which these lines refer occurred on the 13th of June 1816 at midnight I have seen among the Acroceraunian mountains of Chimari several more terrible but none more beautiful

71

And Sun set into rose hues sees them wrought.
Stanza xciv line 5

Rousseau s *Héloise* Lettre 17 Part IV note Ces montagnes sont si hautes qu une demi heure après le soleil couché leurs sommets sont éclairés de ses rayons dont le rouge forme sur ces cimes blanches *une belle couleur de rose* qu on aperçoit de fort loin [1] This applies more particularly to the heights over Meillerie — J allai à Vévay loger à la Clef [2] et pendant deux jour que j y restai sans voir personne

1 [*Julie ou La Nouvelle Héloise Œuvres Complètes de J J Rousseau* Paris 1857 II 76]

2 [The Clef is now a café on the Grande Place and still distinguished by the sign of the Key But Vevey had other associations for Rousseau more powerful and more persuasive than a solitary visit to an inn Madame Warens says General Read possessed a charming country resort midway between Vevey and Chillon, just above the beautiful village of Clarens It was situated at the Bassets amid scenery whose exquisite features inspired some of the fine imagery of Rou seau It is now called the Bassets de Pury

The exterior of the older parts has not been changed The stairway leads to a large *salon* whose windows command a view of Meillerie St Gingolph, and Bouveret, beyond the lake Communicating with this *salon* is a large dining room

These two rooms open to the east upon a broad terrace

je pris pour cette ville un amour qui m'a suivi dans tous mes voyages, et qui m'y a fait établir enfin les héros de mon roman Je dirois volontiers à ceux qui ont du gout et qui sont sensibles Allez à Vévay—visitez le pays, examinez les sites, promenez-vous sur le lac, et dites si la Nature n'a pas fait ce beau pays pour une Julie, pour une Claire,[1] et pour un St Preux, mais ne les y cherchez pas"—*Les Confessions*, [P I liv 4, *Œuvres, etc*, 1837, i 78]—In July [June 23–27], 1816, I made a voyage round the Lake of Geneva,[2] and, as far as my own observations have led me in a not uninterested nor inattentive survey of all the scenes most celebrated by Rousseau in his *Héloïse*, I can safely say, that in this there is no exaggeration It would be difficult to see Clarens (with the scenes around it, Vevay, Chillon, Bouveret, St Gingo, Meillerie, Evian,[3] and the entrances of the Rhone) without being forcibly struck with its peculiar adaptation to the persons and events with which it has been peopled But this is not all, the feeling with which all around Clarens, and the opposite rocks of Meillerie, is invested, is of a still higher and more comprehensive order than the mere sympathy with individual passion, it is a sense of the existence of love in its most extended and sublime capacity, and of

At a corner of the terrace is a large summer-house, and through the chestnut trees one sees as far as Les Crêtes, the hillocks and bosquets described by Rousseau Near by is a dove-cote filled with cooing doves . In the last century this site (Les Crêtes) was covered with pleasure-gardens, and some parts are even pointed out as associated with Rousseau and Madame de Warens"—*Historic Sketches of Vaud, etc*, by General Meredith Read, 1897, i 433–437 There was, therefore, some excuse for the guide (see Byron's *Diary*, September 18, 1816) "confounding Rousseau with St Preux, and mixing the man with the book"]

1 [Claire, afterwards Madame Orbe, is Julie's cousin and confidante She is represented as whimsical and humorous It is not impossible that "Claire," in *La Nouvelle Héloïse*, "bequeathed her name" to Claire, otherwise Jane Clairmont]

2 [Byron and Shelley sailed round the Lake of Geneva towards the end of June, 1816 Writing to Murray, June 27, he says, "I have traversed all Rousseau's ground with the *Héloïse* before me," and in the same letter announces the completion of a third canto of *Childe Harold* He revisited Clarens and Chillon in company with Hobhouse in the following September (see extracts from a Journal, September 18, 1816, *Life*, pp 311, 312)]

3 [Bouveret, St Gingolph, Evian]

our own participation of its good and of its glory it is the great principle of the universe which is there more condensed but not less manifested and of which though knowing ourselves a part we lose our individuality and mingle in the beauty of the whole —If Rousseau had never written nor lived the same associations would not less have belonged to such scenes He has added to the interest of his works by their adoption he has shown his sense of their beauty by the selection but they have done that for him which no human being could do for them —I had the fortune (good or evil as it might be) to sail from Meillerie[1] (where we landed for some time) to St Gingo during a lake storm which added to the magnificence of all around although occasionally accompanied by danger to the boat, which was small and overloaded It was over this very part of the lake that Rousseau has driven the boat of St Preux and Madame Wolmar to Meillerie for shelter during a tempest On gaining the shore at St Gingo I found that the wind had been sufficiently strong to blow down some fine old chestnut trees on the lower part of the mountains On the opposite height of Clarens is a chateau[2] [Château des Crêtes] The

1 [Byron mentions the squall off Meillerie in a letter to Murray dated Ouchy near Lausanne June 7 1816 Compare too Shelley s version of the incident The wind *gradually increased in violence until it blew tremendously* and as it came from the remotest extremity of the lake produced waves of a frightful height and covered the whole surface with a chaos of foam I felt in this near prospect of death a mixture of sensations among which terror entered though but subordinately My feelings would have been less painful had I been alone but I know that my companion would have attempted to save me and I was overcome with humiliation when I thought that his life might have been risked *to preserve mine* —*Letters from Abroad etc Essays* by Percy Bysshe Shelley edited by Mrs Shelley 1840 II 68 69]

2 [Byron and Shelley slept at Clarens June 6 1816 The windows of their inn commanded a view of the *Bosquet de Julie* In the evening we walked thither It is indeed Julia s wood the trees themselves were aged but vigorous We went again (June 27) to the *Bosquet de Julie* and found that the precise spot was now utterly obliterated and a heap of stones marked the place where the little chapel had once stood Whilst we were execrating the author of this brutal folly our guide informed us that

hills are covered with vineyards, and interspersed with some small but beautiful woods, one of these was named the "Bosquet de Julie," and it is remarkable that, though long ago cut down by the brutal selfishness of the monks of St Bernard (to whom the land appertained), that the ground might be enclosed into a vineyard for the miserable drones of an execrable superstition, the inhabitants of Clarens still point out the spot where its trees stood, calling it by the name which consecrated and survived them Rousseau has not been particularly fortunate in the preservation of the "local habitations" he has given to "airy nothings" The Prior of Great St Bernard has cut down some of his woods for the sake of a few casks of wine, and Buonaparte has levelled part of the rocks of Meillerie in improving the road to the Simplon The road is an excellent one, but I cannot quite agree with a remark which I heard made that 'La route vaut mieux que les souvenirs"

22

Of Names which unto you bequeathed a name
Stanza cv line 2

Voltaire and Gibbon

[François Marie Arouet de Voltaire (1694–1778) lived on his estate at Ferney, five miles north of Geneva, from 1759 to 1777 "In the garden at Ferney is a long *berceau* walk, closely arched over with clipped horn-beam—a verdant cloister, with gaps cut here and there, admitting a glimpse of the prospect Here Voltaire used to walk up and down, and dictate to his secretary '—*Handbook for Switzerland*, p 174

Previous to this he had lived for some time at Lausanne, at "Monrepos, a country house at the end of a suburb,' at Monrion, "a square building of two storeys, and a high garret, with wings, each fashioned like the letter L," and

the land belonged to the Convent of St Bernard, and that this outrage had been committed by their orders I knew before that if avarice could harden the hearts of men, a system of prescriptive religion has an influence far more inimical to natural sensibility I know that an isolated man is sometimes restrained by shame from outraging the venerable feelings arising out of the memory of genius, which once made nature even lovelier than itself, but associated man holds it as the very sacrament of this union to forswear all delicacy, all benevolence, all remorse, all that is true, or tender, or sublime."—*Essays, etc*, 1840, ii 75]

afterwards in the spring of 1757 at No 6 Rue du Grand Chene —*Historic Studies* II 210 218 219

Edward Gibbon (1737–1794) finished (1788) *The Decline and Fall of the Roman Empire* at "La Grotte an ancient and spacious mansion behind the church of St Francis at Lausanne which was demolished by the Swiss authorities in 1879 Not only has the mansion ceased to exist but the garden has been almost entirely changed The wall of the Hotel Gibbon occupies the site of the famous wooden pavilion or summer house, and of the berceau of plum trees which formed a verdant gallery completely arched over head and which were called after Gibbon La Gibbonière —*Historic Studies* I I II 493

In 1816 the pavilion was utterly decayed and the garden neglected but Byron gathered a sprig of *Gibbon s acacia* and some rose leaves from his garden and enclosed them in a letter to Murray (June 27 1816) Shelley on the contrary refrained from doing so fearing to outrage the greater and more sacred name of Rousseau the contemplation of whose imperishable creations had left no vacancy in my heart for mortal things Gibbon had a cold and unimpassioned spirit —*Essays etc* 1840 II 76]

73

Had I not filed my mind, which thus itself subdued
Stanza cxiii line 9

—— If t be so
For Banquo s issue have I *filed* my mind
Macbeth [act III sc I line 64]

74

O er others griefs that some sincerely grieve
Stanza cxiv line 7

It is said by Rochefoucault that ' there is *always* some thing in the misfortunes of men s best friends not displeasing to them

[Dans l adversité de nos meilleurs amis nous trouvons toujours quelque chose qui ne nous déplait pas —*Appendice aux Maximes de La Rochefoucauld Pantheon Littéraire* Paris 1836 p 460]

CHILDE HAROLD'S PILGRIMAGE

CANTO THE FOURTH

Visto ho Toscana Lombardia Romagna
Quel monte che divid e quel che serra
Italia e un mare e l altro che la bagna
Ariosto Satira iv lines 58–60

INTRODUCTION TO THE FOURTH CANTO

THE first draft of the Fourth Canto of *Child Harold* which embodies the original and normal conception of the poem was the work of twenty six days *On the 1,th of June 1817* Byron wrote to Murray You are out about the Third Canto I have not done nor designed a line of continuation to that poem I was too short a time at Rome for it and have no thought of recommencing But in spite of this assertion the numbers came," and on June 26 he made a beginning Thirty stanza were roughened off" on the 1st *of July fifty six were accomplished by the 9th* ninety and eight by the 15th and on July 20 he announces 'the completion of the fourth and ultimate canto of *Child Harold* It consists of 1 6 stanzas" One stanza (xl) was appended to the fair copy It suggested a parallel between Ariosto the Southern Scott" and Scott the Northern Ariosto and excited some misgiving

In commending his new poem to Murray (July 20 August 7) Byron notes three points in which it differed from its predecessors it is 'the longest of the four it treats more of works of art than of nature there are no metaphysics in it—at least, I think not In other words The Fourth Canto is not a continuation of the Third I have parted company with Shelley and Wordsworth Subject matter and treatment are alike new

The poem as it stood was complete and as a poem it lost as well as gained by the insertion of additional stanzas and groups of stanzas, 'purple patch" on purple patch, each by itself so attractive and so splendid The pilgrim finds himself at Venice on the Bridge of Sighs He

beholds in a vision the departed glories of "a thousand years" The "long array of shadows," the "beings of the mind," come to him "like truth,' and repeople the vacancy But he is an exile, and turns homeward in thought to "the inviolate island of the sage and free" He is an exile and a sufferer He can and will endure his fate, but "ever and anon" he feels the prick of woe, and with the sympathy of despair would stand "a ruin amidst ruins," a desolate soul in a land of desolation and decay He renews his pilgrimage He passes Arquà, where "they keep the dust of Laura's lover," lingers for a day at Ferrara, haunted by memories of "Torquato's injured shade," and, as he approaches "the fair white walls" of Florence, he re-echoes the "Italia! oh, Italia!" of Filicaja's impassioned strains At Florence he gazes, "dazzled and drunk with beauty," at the "goddess in stone," the Medicean Venus, but forbears to "describe the indescribable," to break the silence of Art by naming its mysteries Santa Croce and the other glories "in Arno's dome of Art's most princely shrine," he passes by unsung, if not unseen, but Thrasymene's "sheet of silver,' the "living crystal" of Clitumnus' "gentlest waters," and Terni's "matchless cataract," on whose verge "an Iris sits," and "lone Soracte's ridge," not only call forth his spirit's homage, but receive the homage of his Muse

And now the Pilgrim has reached his goal, "Rome the wonderful," the sepulchre of empire, the shrine of art

Henceforth the works of man absorb his attention Pompey's "dread statue," the Wolf of the Capitol, the Tomb of Cecilia Metella, the Palatine, the "nameless column" of the Forum, Trajan's pillar, Egeria's Grotto, the ruined Colosseum, "arches on arches," an "enormous skeleton," the Colosseum of the poet's vision, a multitudinous ring of spectators, a bloody Circus, and a dying Gladiator, the Pantheon, S Nicola in Carcere, the scene of the Romana Caritas, St Peter's "vast and wondrous dome,"—are all celebrated in due succession Last of all, he "turns to the Vatican," to view the Laocoon and the Apollo Belvidere, the counterfeit presentments of ideal suffering and ideal beauty His "shrine is won," but ere he bids us farewell he climbs the Alban Mount, and as the Mediterranean once

more bursts upon his sight, he sums the moral of his argument Man and all his works are as a drop of rain in the Ocean 'the image of eternity the throne of the Invisible"!

Byron had no sooner completed 'this fourth and ultimate canto" than he began to throw off additional stanzas His letters to Murray during the autumn of 1817 announce these successive lengthenings but it is impossible to trace the exact order of their composition On the 7th of August the canto stood at 130 stanzas on the 21st at 133 on the 4th of September at 144 on the 17th at 150 and by November 15 it had reached 167 stanzas Of nineteen stanzas which were still to be added six—on the death of the Princess Charlotte (died November 6 1817)—were written at the beginning of December and two stanzas (clxxvii clxxviii) were forwarded to Murray in the early spring of 1818

Of these additions the most notable are four stanzas on Venice (including stanza xiii on The Horses of St Mark) The sunset on the Brenta" (stanzas xxvii–xxix) The tombs in Santa Croce—the apostrophe to the all Etruscan three" Petrarch Dante Boccaccio (stanzas liv–lx) Rome a chaos of ruins—antiquarian ignorance (stanzas lxxx.–lxxxii) 'The nothingness of Man—the hope of the future—Freedom" (stanzas xciii–xcviii) 'The Tarpeian Rock—the Forum—Rienzi" (stanzas cxii–cxiv) Love Life and Reason" (stanzas cxx.–cxxvii) "The Curse of Forgiveness (stanzas cxxxv–cxxxvii) 'The Mole of Hadrian (stanza cliii) The death of the Princess Charlotte" (stanzas clvii–clxxii) Nemi" (stanzas clxxiii clxxiv) The Desert and one fair Spirit (stanzas clxxvii clxxviii)

Some time during the month of December 1817 Byron wrote out a fair copy of the entire canto numbering 184 stanzas (*MS D*) and on January 7 1818 Hobhouse left Venice for England with the whole of the MSS viz *Beppo* (begun October 1817) and the Fourth Canto of *Childe Harold* together with a work of his own a volume of essays on Italian literature the antiquities of Rome etc which he had put together during his residence in Venice (July—December 1817) and proposed to publish as an appendix to *Childe Harold* In his preface to *Historical Illustrations*

etc, 1818, Hobhouse explains that on his return to England he considered that this "appendix to the Canto would be swelled to a disproportioned bulk," and that, under this impression, he determined to divide his material into two parts The result was that "such only of the notes as were more immediately connected with the text" were printed as "Historical Notes to Canto the Fourth," and that his longer dissertations were published in a separate volume, under his own name, as *Historical Illustrations to the Fourth Canto of Childe Harold* To these "Historical Notes" an interest attaches apart from any consideration of their own worth and importance, but to understand the relation between the poem and the notes, it is necessary to retrace the movements of the poet and his annotator

Byron and Hobhouse left the Villa Diodati, October 5, 1816, crossed the Simplon, and made their way together, *viâ* Milan and Verona, to Venice Early in December the friends parted company Byron remained at Venice, and Hobhouse proceeded to Rome, and for the next four months devoted himself to the study of Italian literature, in connection with archæology and art Byron testifies (September 14, 1817) that his researches were "indefatigable,' that he had "more real knowledge of Rome and its environs than any Englishman who has been there since Gibbon" Hobhouse left Rome for Naples, May 21, returned to Rome, June 9, arrived at Terni, July 2, and early in July joined Byron on the Brenta, at La Mira The latter half of the year (July—December, 1817) was occupied in consulting "the best authorities" in the Ducal Library at Venice, with a view to perfecting his researches, and giving them to the world as an illustrative appendix to *Childe Harold* It is certain that Byron had begun the fourth canto, and written some thirty or more stanzas, before Hobhouse rejoined him at his villa of La Mira on the banks of the Brenta, in July, 1817, and it would seem that, although he had begun by saying "that he was too short a time in Rome for it," he speedily overcame his misgivings, and accomplished, as he believed, the last "fytte" of his pilgrimage The first draft was Byron's unaided composition, but the "additional stanzas" were largely due to Hobhouse's suggestions in the course of

conversation if not to his written researches Hobhouse himself made no secret of it In his preface (p 5) to *Historical Illustrations* he affirms that both illustrations and notes were for the most part written while the noble author was yet employed in the composition of the poem They were put into the hands of Lord Byron much in the state in which they now appear and writing to Murray December 7 1817, he says I must confess I feel an affection for it [Canto IV] more than ordinary, as part of it was begot as it were under my own eyes for although your poets are as shy as elephants and camels yet I have not unfrequently, witnessed his lordship's coupleting and some of the stanzas owe their birth to our morning walk or evening ride at La Mira" Forty years later in his revised and enlarged Illustrations" (*Italy Remarks made in Several Visits from the year* 1816 *to* 1854 by the Right Hon Lord Broughton G C B 1859 1 p ix) he reverts to this collaboration When I rejoined Lord Byron at La Mira I found him employed upon the Fourth Canto of *Childe Harold* and later in the autumn he showed me the first sketch of the poem It was much shorter than it afterwards became and it did not remark on several objects which appeared to me peculiarly worthy of notice I made a list of these objects and in conversation with him gave him reasons for the selection The result was the poem as it now appears and he then engaged me to write the notes

As the delicate spirit of Shelley suffused the third canto of *Childe Harold* so the fourth reveals the presence and co operation of Hobhouse To his brother poet he owed a fresh conception perhaps a fresh appreciation of nature to his lifelong friend a fresh enthusiasm for art and a host of *details dry bones which he awakened into the fulness* of life

The Fourth Canto was published on Tuesday April 8 1818 It was reviewed by [Sir] Walter Scott in the *Quarterly Review* No xxxvii April 1818 and by John Wilson in the *Edinburgh Review* No 59 June, 1818 Both numbers were published on the same day September 6 1818

CHILDE HAROLD, CANTO IV

ORIGINAL DRAFT [*MS M*]

[June 26—July 19 1817]

Stanza i "I stood in Venice, on the Bridge of Sighs,"—

„ iii–xi "In Venice Tasso's echoes are no more,"—"The spouseless Adriatic mourns her Lord,"—

„ xv "Statues of glass—all shivered—the long file,"—

„ xviii–xxvi "I loved her from my boyhood—she to me,"—"The Commonwealth of Kings—the Men of Rome!"—

„ xxx–xxxix "There is a tomb in Arqua,—reared in air,"—"Peace to Torquato's injured shade! 'twas his,"—

„ xlii–xlvi "Italia! oh, Italia! thou who hast,"—"That page is now before me, and on mine,"—

„ xlviii–l "But Arno wins us to the fair white walls,"—"We gaze and turn away, and know not where,"—

„ lii "I leave to learnéd fingers, and wise hands,"—

„ lxi–lxxix "There be more things to greet the heart and eyes,"—"The Niobe of nations! there she stands,"—

„ lxxxiii "Oh, thou, whose chariot rolled on Fortune's wheel,"—

„ lxxxiv "The dictatorial wreath—couldst thou divine,"—

„ lxxxvii–xcii "And thou, dread Statue! yet existent in,"—"And would be all or nothing—nor could wait,"—

„ xcix–cviii "There is a stern round tower of other days,"—"There is the moral of all human tales,"—

Stanza cx. Tully was not so eloquent as thou'—
, cxi 'Buried in air, the deep blue sky of Rome"—
, cxv–cxix. "Egeria! sweet creation of some heart —
And didst thou not thy breast to his replying —
, cxxviii–cxxxii Arches on arches! as it were that
Rome — And if my voice break forth 'tis not that
now —
, cxxxviii–cli "The seal is set—Now welcome thou
dread Power!"— The starry fable of the Milky
Way —
cliii–clxvi But lo! the Dome—the vast and wonderous Dome — And send us prying into the abyss'—
clxxv But I forget—My Pilgrim's shrine is won —
clxxvi Upon the blue Symplegades long years"—
clxxix Roll on thou deep and dark blue Ocean—
roll!"—
clxxx His steps are not upon thy paths,—thy
fields —
clxxxiii–clxxxvi Thou glorious mirror where the
Almighty's form — Farewell! a word that must
be and hath been —

ADDITIONAL STANZA

Stanza xl Great as thou art, yet paralleled by those"—

(127 stanzas)

ADDITIONS BOUND UP WITH *MS M*

Stanza ii She looks a sea Cybele fresh from Ocean —
, xii–xiv The Suabian sued and now the Austrian
reigns —(November 10 1817)— In youth She
was all glory —a new Tyre —
, xvi When Athens armies fell at Syracuse —
xvii 'Thus Venice! if no stronger claim were
thine —
xxvii–xxix The Moon is up and yet it is not
night — Filled with the face of heaven which
from afar —
xlvii Yet Italy! through every other land —

Stanza li "Appear'dst thou not to Paris in this guise?"—
" lii "Glowing, and circumfused in speechless love,'—
" liv–lx "In Santa Croce's holy precincts lie,"—"What is her Pyramid of precious stones?"—
" lxxi–lxxxii "The Goth, the Christian—Time—War—Flood, and Fire,'—"Alas! the lofty city! and alas!'—
" lxxxv "Sylla was first of victors, but our own,'—
" lxxxvi "The third of the same Moon whose former course,"—
" xcii–xcvi "What from this barren being do we reap?"—"Can tyrants but by tyrants conquered be,"—
" civ "Admire—exult—despise—laugh—weep,—for here,'—
" cvii–cviv "Where is the rock of Triumph, the high place,"—"Then turn we to her latest Tribune's name,"—
" cxxiii "Who loves, raves—'tis youth's frenzy—but the cure,"—
" cxxv–cxxvii "Few—none—find what they love or could have loved,"—"Yet let us ponder boldly—'tis a base,"—
" cxxxi–cxxxvii "That curse shall be Forgiveness,—Have I not,"—"But I have lived, and have not lived in vain,"—
" cli "Turn to the Mole which Hadrian reared on high,"—
" clxvii–clxxii "Hark! forth from the abyss a voice proceeds," (On the death of the Princess Charlotte, November 6, 1817)—"These might have been her destiny—but no,"—
" clxxiii "Lo, Nemi! navelled in the woody hills,'—
" clxxiv "And near, Albano's scarce divided waves,"—
" clxxvii "Oh! that the Desert were my dwelling-place,"—(1818)
" clxxviii "There is a pleasure in the pathless woods,"—(1818)
" clxxxi "The armaments which thunderstrike the walls,"—

Stanza clxxxii Thy shores are empires changed in all
save thee —

(5 stanzas)

ADDITIONS INCLUDED IN *MS D*[1] BUT NOT AMONG *MSS W*

Stanza xli The lightning rent from Ariosto's bust —
xcvii But France got drunk with blood to vomit
crime —
xcviii Yet, Freedom yet thy banner torn but
flying —
cxx Alas! our young affections run to waste,
cxxi Oh Love! no habitant of earth thou art —
cxxii Of its own beauty is the mind diseased"—
cxxiv We wither from our youth, we gasp away, —

(Seven stanzas)

1 *MS D* Byron's final fair copy is in the possession of the Lady Dorchester

TO

JOHN HOBHOUSE ESQ A M F R S

&c &c &c

VENICE *January* . 1818

MY DEAR HOBHOUSE

AFTER an interval of eight years between the composition of the first and last cantos of *Childe Harold* the conclusion of the poem is about to be submitted to the public In parting with so old a friend[1] it is not extraordinary that I should recur to one still older and better — to one who has beheld the birth and death of the other and to whom I am far more indebted for the social advantages of an enlightened friendship than—though not ungrateful— I can or could be to *Childe Harold* for any public favour reflected through the poem on the poet —to one whom I have known long and accompanied far whom I have found wakeful over my sickness and kind in my sorrow glad in my prosperity and firm in my adversity true in counsel and trusty in peril —to a friend often tried and never found wanting —to yourself

In so doing I recur from fiction to truth and in dedicating to you in its complete or at least concluded state a poetical work which is the longest the most thoughtful and comprehensive of my compositions I wish to do honour to myself by the record of many years intimacy with a man of learning of talent of steadiness and of honour It is not

1 [Compare Canto IV stanza clxiv —

"But where is he the Pilgrim of my Song
He is no more—these breathings are his last]

for minds like ours to give or to receive flattery, yet the praises of sincerity have ever been permitted to the voice of friendship, and it is not for you, nor even for others, but to relieve a heart which has not elsewhere, or lately, been so much accustomed to the encounter of good-will as to withstand the shock firmly, that I thus attempt to commemorate your good qualities, or rather the advantages which I have derived from their exertion. Even the recurrence of the date of this letter, the anniversary of the most unfortunate day of my past existence,[1] but which cannot poison my future while I retain the resource of your friendship, and of my own faculties, will henceforth have a more agreeable recollection for both, inasmuch as it will remind us of this my attempt to thank you for an indefatigable regard, such as few men have experienced, and no one could experience without thinking better of his species and of himself

It has been our fortune to traverse together, at various periods, the countries of chivalry, history, and fable—Spain, Greece, Asia Minor, and Italy, and what Athens and Constantinople were to us a few years ago, Venice and Rome have been more recently The poem also, or the pilgrim, or both, have accompanied me from first to last, and perhaps it may be a pardonable vanity which induces me to reflect with complacency on a composition which in some degree connects me with the spot where it was produced, and the objects it would fain describe, and however unworthy it may be deemed of those magical and memorable abodes, however short it may fall of our distant conceptions and immediate impressions, yet as a mark of respect for what is venerable, and of feeling for what is glorious, it has been to me a source of pleasure in the production, and I part with it with a kind of regret, which I hardly suspected that events could have left me for imaginary objects

1 [His marriage Compare the epigram, "On my Wedding-Day," sent in a letter to Moore, January 2, 1820—

"Here's a happy new year!—but with reason
I beg you'll permit me to say—
Wish me *many* returns of the *season*,
But as *few* as you please of the *day*"]

With regard to the conduct of the last canto there will be found less of the pilgrim than in any of the preceding, and that little slightly if at all separated from the author speaking in his own person. The fact is, that I had become weary of drawing a line which every one seemed determined not to perceive; like the Chinese in Goldsmith's *Citizen of the World*,[1] whom nobody would believe to be a Chinese. It was in vain that I asserted and imagined that I had drawn a distinction between the author and the pilgrim; and the very anxiety to preserve this difference and disappointment at finding it unavailing so far crushed my efforts in the composition, that I determined to abandon it altogether—and have done so. The opinions which have been or may be formed on that subject are *now* a matter of indifference; the work is to depend on itself and not on the writer; and the author who has no resources in his own mind beyond the reputation transient or permanent which is to arise from his literary efforts deserves the fate of authors.

In the course of the following canto it was my intention, either in the text or in the notes, to have touched upon the present state of Italian literature and perhaps of manners. But the text within the limits I proposed, I soon found hardly sufficient for the labyrinth of external objects and the consequent reflections; and for the whole of the notes, excepting a few of the shortest, I am indebted to yourself; and these were necessarily limited to the elucidation of the text.

It is also a delicate and no very grateful task to dissert upon the literature and manners of a nation so dissimilar, and requires an attention and impartiality which would induce us—though perhaps no inattentive observers nor ignorant of the language or customs of the people amongst

1 [Some fancy me no Chinese, because I am formed more like a man than a monster; and others wonder to find one born five thousand miles from England endued with common sense. He must be some Englishman in disguise.—*The Citizen of the World; or a Series of Letters from a Chinese Philosopher at London to his Friends in the East*, 1762, Letter xxxiii.]

2 [*Vide ante*, Introduction to Canto IV, p. 315.]

whom we have recently abode—to distrust, or at least defer our judgment, and more narrowly examine our information The state of literary, as well as political party, appears to run, or to *have* run, so high, that for a stranger to steer impartially between them is next to impossible It may be enough, then, at least for my purpose, to quote from their own beautiful language—"Mi pare che in un paese tutto poetico, che vanta la lingua la piu nobile ed insieme la piu dolce, tutte tutte le vie diverse si possono tentare, e che sinche la patria di Alfieri e di Monti non ha perduto l'antico valore, in tutte essa dovrebbe essere la prima" Italy has great names still—Canova,[1] Monti Ugo Foscolo, Pindemonte, Visconti, Morelli, Cicognara, Albrizzi, Mezzofanti, Mai, Mustoxidi, Aglietti, and Vacca, will secure to the present generation an honourable place in most of the departments of Art, Science, and Belles Lettres, and in some the very highest—Europe—the World—has but one Canova

It has been somewhere said by Alfieri, that "La pianta uomo nasce piu robusta in Italia che in qualunque altra terra—e che gli stessi atrocі delitti che vi si commettono ne

1 [Antonio Canova, sculptor, 1757–1822, Vincenzo Monti, 1754–1828, Ugo Foscolo, 1776–1827 (see *Life*, p 456, etc), Ippolito Pindemonte, 1753–1828 (see Letter to Murray, June 4, 1817), poets, Ennius Quirinus Visconti, 1751–1818, the valuer of the Elgin marbles, archæologist, Giacomo Morelli, 1745–1819, bibliographer and scholar (the architect Cosimo Morelli, born 1732, died in 1812), Leopoldo Conte de Cicognara, 1767–1834, archæologist, the Contessa Albrizzi, 1769?–1836, authoress of *Ritratti di Uomini Illustri* (see *Life*, pp 331, 413, etc), Giuseppe Mezzofanti, 1774–1849, linguist, Angelo Maï (cardinal), 1782–1854, philologist, Andreas Moustoxides, 1787–1860, a Greek archæologist, who wrote in Italian, Francesco Aglietti (see *Life*, p 378, etc), 1757–1836, Andrea Vacca Berlinghieri, 1772–1826 (see *Life*, p 339)

For biographical essays on Monti, Foscolo, and Pindemonte, see "Essay on the Present Literature of Italy" (Hobhouse's *Historical Illustrations of the Fourth Canto of Childe Harold*, 1818, pp 347, *sq*) See, too, *Italian Literature*, by R Garnett, C B, LL D, 1898, pp 333–337, 337–341, 341–342]

sono una prova." Without subscribing to the latter part of his proposition a dangerous doctrine the truth of which may be disputed on better grounds namely that the Italians are in no respect more ferocious than their neighbours that man must be wilfully blind or ignorantly heedless who is not struck with the extraordinary capacity of this people or if such a word be admissible their *capabilities* [1] the facility of their acquisitions the rapidity of their conceptions the fire of their genius their sense of beauty and amidst all the disadvantages of repeated revolutions the desolation of battles and the despair of ages their still unquenched longing after immortality" —the immortality of independence And when we ourselves in riding round the walls of Rome heard the simple lament of the labourers chorus

Roma ! Roma ! Roma ! Roma non è più come era prima ! [3]

it was difficult not to contrast this melancholy dirge with the bacchanal roar of the songs of exultation still yelled from the London taverns over the carnage of Mont St Jean [4] and the betrayal of Genoa of Italy of France and of the world

1 [Shelley (notes M Darmesteter) in his preface to the *Prometheus Unbound* employe le mot sans demander pardon" The mass of capabilities remains at every period materially the same the circumstances which awaken it to action perpetually change Capability in the sense of undeveloped faculty or property a condition physical or otherwise capable of being converted or turned to use (*N Eng Dict*) appertains rather to material objects To apply the term figuratively to the forces inherent in national character savoured of a literary indecorum Hence the apology]

2 [Addison *Cato* act v sc 1 line 3—

' It must be so—*Plato* thou reason st well !—
Else whence this pleasing hope this fond desire
This longing after immortality ?]

3 [Shelley chose this refrain as the motto to his unfinished lines addressed to his infant son—

My lost William thou in whom
Some bright spirit lived——]

4 [Scott commented severely on this opprobrious designation of the great and glorious victory of Waterloo in his critique on the Fourth Canto *Q R* No xxxvii April 1818]

by men whose conduct you yourself have exposed in a work worthy of the better days of our history.[1] For me,—

"Non movero mai corda
Ove la turba di sue ciance assorda."

What Italy has gained by the late transfer of nations, it were useless for Englishmen to enquire, till it becomes ascertained that England has acquired something more than a permanent army and a suspended Habeas Corpus,[2] it is enough for them to look at home. For what they have done abroad, and especially in the South, "Verily they *will have* their reward," and at no very distant period.

Wishing you, my dear Hobhouse, a safe and agreeable return to that country whose real welfare can be dearer to none than to yourself, I dedicate to you this poem in its completed state, and repeat once more how truly I am ever

Your obliged
And affectionate friend,
BYRON

1 [*The substance of some letters written by an Englishman resident in Paris during the last Reign of the Emperor Napoleon* 1816 2 vols.]
2 [In 1817.]

CANTO THE FOURTH [1]

I

I STOOD in Venice on the 'Bridge of Sighs' [2] [ll.
A Palace and a prison on each hand
I saw from out the wave her structures rise
As from the stroke of the Enchanter's wand [3]

1 [Venice and La Mira on the Brenta
Copied August 1817
Begun, June 26 Finished July 9th *MS M*]

2 [Byron sent the first stanza to Murray July 1 1817 'the shaft of the column as a specimen Gifford Frere and many more to whom Murray ventured to show it expressed their approval (*Memoir of John Murray* 1 385)

The Bridge of Sighs "he explains (i e *Ponte de' Sospiri*) 'is that which divides or rather joins the palace of the Doge to the prison of the state' Compare *The Two Foscari*, act IV sc 1—

"In Venice '*but* s' a traitor
But me no '*buts* unless you would pass over
The Bridge which few repass

This however is an anachronism The Bridge of Sighs was built by Antonio da Ponte in 1597 more than a century after the death of Francesco Foscari It is says Mr Ruskin, "a work of no merit and of a late period owing the interest it possesses chiefly to its pretty name and to the ignorant sentimentalism of Byron (*Stones of Venice* 1853 II 304 III 359)]

3 [Compare *Mysteries of Udolpho* by Mrs Ann Radcliffe 1794 II 35 36—

Its terraces crowned with airy yet majestic fabrics

A thousand Years their cloudy wings expand
Around me, and a dying Glory smiles
O'er the far times, when many a subject land
Looked to the wingéd Lion's marble piles,
Where Venice sate in state, throned on her hundred isles [1]

II

She looks a sea Cybele,[1] fresh from Ocean,
Rising with her tiara of proud towers
At airy distance, with majestic motion,
A Ruler of the waters and their powers

1 *throned on her Seventy Isles* —[*MS M altern reading, D*] appeared as if they had been called up from the Ocean by the wand of an enchanter"]

1 Sabellicus, describing the appearance of Venice, has made use of the above image, which would not be poetical were it not true —"Quo fit ut qui supernè [ex specula aliqua eminentiore] urbem contempletur, turritam telluris imaginem medio Oceano figuratam se putet inspicere" [*De Venetæ Urbis situ Narratio*, lib 1 *Ital Ill Script*, 1600, p 4 Marcus Antonius Coccius Sabellicus (1436–1506) wrote, *inter alia*, a *History of Venice*, published in folio in 1487, and *Rhapsodiæ Historiarum Enneades, a condito mundo, usque ad* A C 1504 His description of Venice (*vide supra*) was published after his death in 1527 Hofmann does not give him a good character "Obiit A C 1506, turpi morbo confectus, ætat 70, relicto filio notho" But his Αυτοεπιτάφιον implies that he was satisfied with himself

"Quem non res hominum, non omnis ceperat ætas,
Scribentem capit hæc Coccion urna brevis"
Lexicon Universale, art "Marcus," etc

Cybele (sometimes written Cybelle and Cybēle), the "mother of the Goddesses," was represented as wearing a mural crown —"coronamque turritam gestare dicitur" (Albricus Phil, *De Imag Deor*, xii) Venice with her tiara of proud towers is the earth-goddess Cybele, having "suffered a sea-change"]

And such she was,—her daughters had their dowers
From spoils of nations and the exhaustless East [i]
Poured in her lap all gems in sparkling showers [1]
In purple was she robed [2] and of her feast
Monarchs partook and deemed their dignity increased [ii]

III

In Venice Tasso's echoes are no more [a][ii]
And silent rows the songless Gondolier, [3]
Her palaces are crumbling to the shore,
And Music meets not always now the ear

i *From spoils of many nations and the East* —
[*MS M D erased*]
ii *Monarchs sate down* —— —[*D erased*]

1 ['Gems wrought into drinking vessels among which the least precious were framed of turquoise jasper, or amethyst unnumbered jacinths emeralds sapphires chrysolites and topazes and lastly those matchless carbuncles which placed on the High Altar of St. Mark's blazed with intrinsic light and scattered darkness by their own beams —these are but a sample of the treasures which accrued to Venice (Villehardouin lib iii p 19) (See *Sketches from Venetian History* 1831 i 161)]

2 [After the fall of Constantinople in 1204, the illustrious Dandolo was permitted to tinge his buskins in the purple hue distinctive of the Imperial Family to claim exemption from all feudal service to the Emperor, and to annex to the title of Doge of Venice the proud style of Despot of Romania and Lord of One fourth and One eighth of the Roman Empire (*ibid* 1831, i 167)]

3 [The gondoliers (see Hobhouse's note ii) used to sing alternate stanzas of the *Gerusalemme Liberata* capping each other like the shepherds in the *Bucolics* The rival reciters were sometimes attached to the same gondola but often the response came from a passing gondolier a stranger to the singer who challenged the contest Rogers in his

Those days are gone but Beauty still is here.
States fall Arts fade—but Nature doth not die,
Nor yet forget how Venice once was dear,
The pleasant place of all festivity,[1]
The Revel of the earth—the Masque of Italy!

IV

But unto us she hath a spell beyond
Her name in story, and her long array
Of mighty shadows, whose dim forms despond
Above the Dogeless city's vanished sway;

1 *The pleasure place of all festivity* —[*MS M*]

Italy, laments the silence which greeted the swan-song of his own gondolier—

"He sung,
As in the time when Venice was Herself,
Of Tancred and Erminia On our oars
We rested, and the verse was verse divine!
We could not err—Perhaps he was the last—
For none took up the strain, none answer'd him,
And, when he ceased, he left upon my ear
A something like the dying voice of Venice!"
The Gondola (*Poems*, 1852, ii 79).

Compare, too, Goethe's "Letters from Italy," October 6, 1786 "This evening I bespoke the celebrated *song* of the mariners, who chaunt Tasso and Ariosto to melodies of their own This must actually be ordered, as it is not to be heard as a thing of course, but rather belongs to the half-forgotten traditions of former times I entered a gondola by moonlight, with one *singer* before and the other behind me They *sing* their *song*, taking up the verses alternately

"Sitting on the shore of an island, on the bank of a canal, or on the side of a boat, a gondolier will sing away with a loud penetrating voice the multitude admire force above everything—anxious only to be heard as far as possible Over the silent mirror it travels far"—*Travels in Italy*, 1883, p 73]

Ours is a trophy which will not decay
With the Rialto [1] Shylock and the Moor
And Pierre [2] can not be swept or worn away—
The keystones of the Arch! though all were o er
For us repeopled were the solitary shore

1 [The Rialto or Rivo alto ' the middle group of islands between the shore and the mainland on the left of the Grand Canal was the site of the original city and till the sixteenth century its formal and legal designation The Exchange or Banco Giro was held in the piazza opposite the church of San Giacomo which stands at the head of the canal to the north of the Ponto di Rialto It was on the Rialto that Antonio rated Shylock about his 'usances What news on the Rialto? asks Solanio (*Merchant of Ven ce* act i sc 3 line 102 act iii sc 1 line 1) Byron uses the word symbolically for Venetian commerce]

2 [Pierre is the hero of Otway s *Venice Preserved* Shylock and the Moor stand where they did but what of Pierre? If the name of Otway— master of the tragic art —and the title of his masterpiece—*Venice Preserved or The Plot Discovered* (first played 168_)—are not wholly forgotten Pierre and Monimia and Belvidera have 'decayed and are memorable chiefly as favourite characters of great actors and actresses Genest notes twenty revivals of the *Venice Preserved* which was played as late as October 27 1837 when Macready played Pierre and Phelps Jaffier 'No play that I know says Hartley Coleridge (*Essays* 1851 ii 56) gains so much by acting as *Venice Preserved* Miss O Neill I well remember made me weep with Belvidera but she would have done the same had she spoken in an unknown tongue Byron who professed to be a ' great admirer of Otway in a letter to Hodgson August 9 1811 (*Letters* 1898 i 339 *note* 1) alludes to some lines from *Venice Preserved* (act ii sc 3) which seem to have taken his fancy Two lines spoken by Belvidera (act ii) if less humorous are more poetical—

"Oh the day
Too soon will break and wake us to our sorrow
Come come to bed and bid thy cares Good night!"]

V.

The Beings of the Mind are not of clay
Essentially immortal, they create
And multiply in us a brighter ray
And more beloved existence [1] that which Fate
Prohibits to dull life in this our state [1]
Of mortal bondage, by these Spirits supplied,
First exiles, then replaces what we hate,
Watering the heart whose early flowers have died,
And with a fresher growth replenishing the void

VI

Such is the refuge of our youth and age
The first from Hope, the last from Vacancy, [2]

1 *Denies to the dull trick of life* —[*MS erased*]

1 [Compare *The Dream*, 1 —

"The mind can make
Substance, and people planets of its own
With beings brighter than have been, and give
A breath to forms which can outlive all flesh"

The ideal personages of the poet's creations have the promise of immortality The ideal forms which people his imagination transfigure and supplant the dull and grievous realities of his mortal being and circumstance, but there are "things" more radiant, more enchanting still, the "strong realities" of the heart and soul—hope, love, joy But they pass! We wake, and lo! it was a dream]

2 ["In youth I wrote because my mind was full,
And now because I feel it growing dull"
Don Juan, Canto XIV stanza x

In youth the poet takes refuge, in the ideal world, from the crowd and pressure of blissful possibilities, and in age, when hope is beyond hope, he peoples the solitude with beings of the mind.]

And this wan feeling peoples many a page—[1]
And may be that which grows beneath mine eye [ii]
Yet there are things whose strong reality
Outshines our fairy land, in shape and hues [iii]
More beautiful than our fantastic sky
And the strange constellations which the Muse
O'er her wild universe is skilful to diffuse

VII

I saw or dreamed of such—but let them go,—
They came like Truth—and disappeared like dreams
And whatsoe'er they were—are now but so
I could replace them if I would, still teems
My mind with many a form which aptly seems
Such as I sought for and at moments found
Let these too go—for waking Reason deems
Such over weening phantasies unsound
And other voices speak and other sights surround

VIII

I've taught me other tongues—and in strange eyes
Have made me not a stranger to the mind
Which is itself no changes bring surprise
Nor is it harsh to make nor hard to find

1 *And this worn feeling* —— —[*Editions* 1816-1891]
ii *And may be that which* { *springs* / *spreads* } —— —[*MS M*]
iii *Outshines our Fairies—things in shape and hue* —[*MS M*]

A country with—aye, or without mankind,
Yet was I born where men are proud to be,
Not without cause, and should I leave behind[i]
The inviolate Island of the sage and free,
And seek me out a home by a remoter sea,[ii]

IX

Perhaps I loved it well, and should I lay
My ashes in a soil which is not mine,
My Spirit shall resume it if we may[iii]
Unbodied choose a sanctuary.[1] I twine
My hopes of being remembered in my line
With my land's language if too fond and far
These aspirations in their scope incline,
If my Fame should be, as my fortunes are,
Of hasty growth and blight, and dull Oblivion bar

i *and though I leave behind* —[*MS M*]
ii *And make myself a home beside a softer sea* —[*MS erased*]
iii *to pine*
Albeit is not my nature, and I twine —[*MS M erased*]

1 [In another mood he wrote to Murray (June 7, 1819), "I trust they won't think of 'pickling, and bringing me home to Clod or Blunderbuss Hall' [see *The Rivals*, act v sc 3] I am sure my bones would not rest in an English grave, or my clay mix with the earth of that country." In this half-humorous outburst he deprecates, or pretends to deprecate, the fate which actually awaited his remains—burial in the family vault at Hucknall Torkard. There is, of course, no reference to a public funeral and a grave in Westminster Abbey. In the next stanza (x line 1) he assumes the possibility of his being excluded from the Temple of Fame, but there is, perhaps, a tacit reference to burial in the Abbey. If the thought, as is probable, occurred to him, he veils it in a metaphor.]

V

My name from out the temple where the dead
Are honoured by the Nations—let it be—
And light the Laurels on a loftier head!
And be the Spartan's epitaph on me—
'Sparta hath many a worthier son than he' [1]
Meantime I seek no sympathies, nor need—
The thorns which I have reaped are of the tree
I planted—they have torn me,—and I bleed
I should have known what fruit would spring from such
a seed

VI

The spouseless Adriatic mourns her Lord [1]
And annual marriage now no more renewed—
The Bucentaur lies rotting unrestored,
Neglected garment of her widowhood!

1 *The widowed Adriatic mourns her Doge*—[*MS. M. erased*]

1 The answer of the mother of Brasidas the Lacedæmonian general, to the strangers who praised the memory of her son

[Βρ σῖδας γὰρ ἦν μὲν ἀνὴρ ἀγαθὸς πολλοὶ δὲ ἐκείνου κρείσσονες ἐν τῇ Σπάρτῃ Plutarchi *Moralia Apophthegmata Laconica* (Tauchnitz 18 0) II 127]

2 [The Bucentaur the state barge in which on Ascension Day the Doge of Venice used to wed the Adriatic by dropping a ring into it was broken up and rifled by the French in 1797 (*note* by Rev E C Owen *Childe Harold*, 1897 p 197)

Compare Goethe's 'Letters from Italy' October 5 1786
To give a notion of the Bucentaur in one word I should say that it is a state galley The older one of which we still have drawings justified this appellation still more than

St. Mark yet sees his Lion[1] where he stood[2]
Stand, but in mockery of his withered power,
Over the proud Place where an Emperor sued,[1,2]
And monarchs gazed and envied in the hour
When Venice was a Queen with an unequalled dower

1 *Even on the pillar* —[*MS M*, *D erased.*]

the present one, which, by its splendour, makes us forget the original . .

"The vessel is all ornament, we ought to say, it is overladen with ornament, it is altogether one piece of gilt carving, for no other use This state-galley is a good index to show what the Venetians were, and what they considered themselves."—*Travels in Italy*, 1883, p 68

Compare, too, Wordsworth's sonnet "On the Extinction of the Venetian Republic"—

"She was a maiden City, bright and free,
No guile seduced, no force could violate;
And when she took unto herself a Mate,
She must espouse the everlasting Sea"
Works, 1888, p 180]

1 [For "Lion," see Hobhouse's note in The "Horses of St Mark" (*vide post*, stanza xiii line 1), which, according to history or legend, Augustus "conveyed" from Alexandria to Rome, Constantine from Rome to Constantinople, Dandolo, in 1204, from Constantinople to Venice, Napoleon, in 1797, from Venice to Paris, and which were restored to the Venetians by the Austrians in 1815, were at one time supposed to belong to the school of Lysippus Haydon, who published, in 1817, a curious etching of "The Elgin Horse's Head," placed side by side with the "Head of one of the Horses now at Venice," subscribes the following critical note "It is astonishing that the great principles of nature should have been so nearly lost in the time between Phidias and Lysippus Compare these two heads The Elgin head is all truth, the other all manner" Hobhouse pronounces the "Horses" to be "irrevocably Chian," but modern archæologists regard both "school" and exact period as uncertain]

2 [According to Milman (*Hist of Lat Christianity*, v. 144), the humiliation of Barbarossa at the Church of St Mark took place on Tuesday, July 24, 1177 *À propos* of the return of the Pope and Emperor to the ducal palace, he quotes "a curious passage from a newly recovered poem,

XII

The Suabian sued and now the Austrian reigns— [4 H]
An Emperor tramples where an Emperor knelt
Kingdoms are shrunk to provinces and chains
Clank over sceptred cities, Nations melt
From Power s high pinnacle when they have felt
The sunshine for a while and downward go
Like I auwine loosened from the mountain s belt
Oh for one hour of blind old Dandolo ! [1 5]

Th octogenarian chief, Byzantium s conquering foe

1 —— *who quelled the imperial foe* —[*MS M erased*]
—— *empire s all conquering foe* —[*MS M*]

by Godfrey of Viterbo an attendant on the Emperor So great was the press in the market that the aged I ope was thrown down—

Jam Papa perisset in arto
Cæsar ibi vetulum ni relevasset eum

"This he remarks 'is an odd contrast of real life with romance]

1 [Oh for one hour of Dundee ! was the exclamation of November
benes chap
vorth makes
the words his own in the sonnet In the Pass of Killicranky (an Invasion being expected October 1803) (*Works* 1888 p 01)—

O for a single hour of that Dundee
Who on that day the word of onset gave !

And Coleridge in a letter to Wordsworth (February 8 1804) thinking perhaps less of the chieftain than the sonnet exclaims Oh for one hour of Dundee ! How often shall I sigh 'Oh for one hour of *The Recluse* ! —an aspiration which Byron would have worded differently]

[Compare *Marino Faliero* act iv sc - lines 157 158—

Doge Dandolo survived to ninety summers
To vanquish empires and refuse their crown

The vessels that bore the bishops of Soissons and

XIII

Before St Mark still glow his Steeds of brass
Their gilded collars glittering in the sun
But is not Doria's menace[1] come to pass?
Are they not bridled? Venice, lost and won,
Her thirteen hundred years of freedom done,
Sinks, like a sea-weed unto whence she rose![2]

1 *into whence she rose.*—[*Editions* 1818-1891.]

Troyes, the *Paradise* and the *Pilgrim*, were the first which grappled with the Towers of Constantinople [April, 1204]

The bishops of Soissons and of Troyes would have placed the blind old Doge Dandolo on the imperial throne, his election was opposed by the Venetians . But probably the wise patriotism of Dandolo himself, and his knowledge of the Venetian mind, would make him acquiesce in the loss of an honour so dangerous to his country Venice might have sunk to an outpost, as it were, of the Eastern Empire'—Milman's *Hist of Lat Christianity*, v 350, 353, 354.]

1 [Hobhouse's version (see *Hist Notes*, No vi) of the war of Chioggia is not borne out by modern research For example, the long speech which Chinazzo attributes to the Genoese admiral, Pietro Doria, is probably mythical The actual menace of the "bitting and bridling the horses of St Mark" is assigned by other historians to Francesco Carrara Doria was not killed by a stone bullet from the cannon named The Trevisana, but by the fall of the Campanile in Chioggia, which had been struck by the bullet (*Venice, an Historical Sketch of the Republic*, by Horatio F Brown, 1893, pp 225-234).]

2 [Compare the opening lines of Byron's *Ode on Venice*—

"Oh Venice! Venice! when thy marble walls
Are level with the waters, there shall be
A cry of nations o'er thy sunken halls,
A loud lament along the sweeping sea!"

Shelley, too, in his *Lines written among the Euganean Hills*, bewailed the approaching doom of the "sea-girt city" But threatened cities, like threatened men, live long, and



Better be whelmed beneath the waves and shun
Even in Destruction's depth, her foreign foes,[1]
From whom Submission wrings an infamous repose

XIV

In youth She was all glory,—a new Tyre —
Her very by word sprung from Victory,
The "Planter of the Lion, [1] which through fire
And blood she bore o'er subject Earth and Sea,

1 *E'en in Destruction's heart* —— —[*MS M*]

since its annexation to Italy in 1866 a revival of trade and the re establishment of the arsenal have brought back a certain measure of prosperity]

1 That is the Lion of St Mark the standard of the republic which is the origin of the word Pantaloon—Pianta leone Pantaleon Pantaloon

[The Venetians were nicknamed Pantaloni Byron who seems to have relied on the authority of a Venetian glossary assumes that the by word" may be traced to the patriotism

Gozzi translated by J Addington Symonds 1890 Introd part ii p 44) and that in consequence of this spread eagleism the Venetians were held up to scorn by their neighbours as planters of the lion"—a reproach which conveyed a tribute to their prowess A more probable explanation is that the by word" with its cognates Pantaleone" the typical masque of Italian comedy—progenitor of our 'Pantaloon and pantaloni pantaloons the typical Venetian costume —derive their origin from the baptismal name Pantaleone frequently given to Venetian children in honour of St Pantaleon of Nicomedia physician and martyr whose cult was much in vogue in Northern Italy and especially in Venice where his relics which coruscated with miracles" were the object of peculiar veneration

St Pantaleon was known to the Greek Church as Παντ λεήμων that is the all pitiful" and in Latin his name is spelled *Pantaleymon* and *Pantaleemon* Hagiologists seem to have been puzzled but the compiler of the *Acta Sanctorum*

Though making many slaves, Herself still free,
And Europe's bulwark 'gainst the Ottomite,[1]
Witness Troy's rival, Candia![2] Vouch it, ye
Immortal waves that saw Lepanto's fight![3]
For ye are names no Time nor Tyranny can blight

XV.

Statues of glass—all shivered—the long file
Of her dead Doges are declined to dust,
But where they dwelt, the vast and sumptuous pile
Bespeaks the pageant of their splendid trust;
Their sceptre broken, and their sword in rust,
Have yielded to the stranger empty halls,

for July 27, St Pantaleon's Day in the Roman calendar (xxvii 397–426), gives the preference to Pantaleon, and explains that he was hailed as Pantaleemon by a divine voice at the hour of his martyrdom, which proclaimed "cum non amplius esse vocandum Pantaleonem, sed Pantaleemonem"

The accompanying woodcut is the reproduction of the frontispiece of a black-letter tract, composed by Augustinus de Cremâ, in honour of the "translation" of one of the sainted martyr's arms to Crema, in Lombardy It was printed at Cremona, in 1493]

1 Shakespeare is my authority for the word "Ottomite" for Ottoman "Which Heaven hath forbid the Ottomites" (see *Othello*, act II sc 3, line 161)—[*MS D*]

2 ["On 29th September (1669) Candia, and the island of Candia, passed away from Venice, after a defence which had lasted twenty-five years, and was unmatched for bravery in the annals of the Republic"—*Venice, an Historical Sketch*, by Horatio F Brown, 1893, p 378]

3 ["The battle of Lepanto [October 7, 1571] lasted five hours The losses are estimated at 8000 Christians and 30,000 Turks The chief glory of the victory rests with Sebastian Veniero and the Venetians"—*Venice, etc*, 1893, p 368]



(F Woot t f ll I tat C 49)

[T f c f 49

Thin streets and foreign aspects such as must
Too oft remind her who and what enthrals [7] [L]
Have flung a desolate cloud o er Venice lovely walls

XVI

When Athens armies fell at Syracuse
And fettered thousands bore the yoke of war
Redemption rose up in the Attic Muse [1]
Her voice their only ransom from afar [L]
See ! as they chant the tragic hymn the car
Of the o ermastered Victor stops—the reins
Fall from his hands—his idle scimitar
Starts from its belt—he rends his captive s chains
And bids him thank the Bard for Freedom and his strains [11]

XVII

Thus Venice ! if no stronger claim were thine
Were all thy proud historic deeds forgot—

1 *And won her hopeless children from afar* —[*MS M D erased*]
11 *And sends him ra om le s to bless l is poet's strains* —[*MS M*]
or *And sends hi i hon e to bless the poet for his stra ns* —
[*MS D erased*]

1 [The story is told in Plutarch s *Life of Nicias* cap xxix (*Plut Vit* Lipsiæ 1813 v 154) The dramas of Euripides were so popular throughout all Sicily that those Athenian prisoners who knew portions of them won the affections of their masters I cannot refrain from
—Grote s *History*
rustworthiness

Thy choral memory of the Bard divine,
Thy love of Tasso, should have cut the knot[i]
Which ties thee to thy tyrants, and thy lot
Is shameful to the nations, most of all,
Albion! to thee [1] the Ocean queen should not
Abandon Ocean's children, in the fall
Of Venice think of thine, despite thy watery wall[ii].

XVIII

I loved her from my boyhood she to me
Was as a fairy city of the heart,
Rising like water-columns from the sea
Of Joy the sojourn, and of Wealth the mart
And Otway, Radcliffe, Schiller, Shakespeare's art,[iii] [2]
Had stamped her image in me, and even so,

i *Thy love of Tasso's verse should cut the knot* —[*MS M*]
ii *for come it will and shall* —[*MS M, D erased*]
iii *And Otway's—Radcliffe's—Schiller's—Shakspeare's art* —[*MS M, D*]

1 [By the Treaty of Paris, May 3, 1814, Lombardy and Venice, which since the battle of Austerlitz had formed part of the French kingdom of Naples, were once more handed over to Austria Great Britain was represented by "a bungler even in its disgusting trade" (*Don Juan*, Dedication, stanza xiv), Lord Castlereagh]

2 Venice Preserved, Mysteries of Udolpho, The Ghost-Seer, or Armenian, The Merchant of Venice, Othello

[For *Venice Preserved*, *vide ante*, stanza iv line 7, *note*. To the *Mysteries of Udolpho* Byron was indebted for more than one suggestion, *vide ante*, stanza i line 14, *note*, and *Mysteries, etc*, London, 1794, 2 39 "The air bore no sounds but those of sweetness echoing along each margin of the canal and from gondolas on its surface, while groups of masks were seen dancing on the moonlit terraces, and seemed almost to realize the romance of fairy-land" The scene of Schiller's

Although I found her thus we did not part,[1]
Perchance even dearer in her day of woe
Than when she was a boast a marvel and a show

XIX

I can repeople with the past—and of
The present there is still for eye and thought
And meditation chastened down, enough
And more it may be than I hoped or sought,
And of the happiest moments which were wrought
Within the web of my existence, some
From thee, fair Venice! have their colours caught
There are some feelings Time can not benumb,[2]
Nor Torture shake or mine would now be cold and dumb

1 *Though I have found her thus we will not part*—[*MS M*]

2 *The Past at least is mine—whate'er may come*
But when the heart is full the lips must needs be dumb—
[*MS M erased*]
—— *or else mine now were cold and dumb*—[*MS M*]

Der Geisterseher (*Werke* 1819 x 97 *sq*) is laid at Venice. This [the Doge's palace] was the thing that most struck my imagination in Venice—more than the Rialto which I visited for the sake of Shylock and more, too than Schiller's *Armenian* a novel which took a great hold of me when a boy. It is also called the *Ghost Seer* and I never walked down St Mark's by moonlight without thinking of it and at nine o'clock he died! [For allusion to the same incident see Rogers's *Italy* (*Poems* 1852 ii 73).] But I hate things *all fiction* and therefore the *Merchant* and *Othello* have no great associations for me but *Pierre* has"—Letter to Murray Venice April 2 1817. (For an earlier reference to the *Ghost seer* see *Oscar of Alva*. *Poetical Works*, 1898 i 131 *note*).]

1 [Shelley in his *Lines written among the Euganean Hills*,

XX

But from their nature will the Tannen[1] grow[i]
Loftiest on loftiest and least sheltered rocks,
Rooted in barrenness, where nought below
Of soil supports them 'gainst the Alpine shocks
Of eddying storms, yet springs the trunk, and mocks
The howling tempest, till its height and frame
Are worthy of the mountains from whose blocks
Of bleak, gray granite into life it came,[ii]
And grew a giant tree, the Mind may grow the same.

i *But there are minds which as the Tannen grow* —[*MS erased*]
ii *Of shrubless granite* —[*MS M erased*]

allows to Venice one lingering glory "one remembrance more sublime"—

"That a tempest-cleaving swan
Of the songs of Albion,
Driven from his ancestral streams
By the might of evil dreams,
Found a nest in thee, and Ocean
Welcomed him with such emotion,
That its joy grew his, and sprung
From his lips like music flung
O'er a mighty thunder-fit,
Chastening terror"]

1 *Tannen* is the plural of *tanne*, a species of fir peculiar to the Alps, which only thrives in very rocky parts, where scarcely soil sufficient for its nourishment can be found On these spots it grows to a greater height than any other mountain tree

[Byron did not "know German" (Letter to Murray, June 7, 1820), and he may, as Mr Tozer suggests, have supposed that the word "tannen" denoted not "fir trees" generally, but a particular kind of fir tree He refers, no doubt, to the Ebeltanne (*Abies pectinata*), which is not a native of this country, but grows at a great height on the Swiss Alps and throughout the mountainous region of Central Europe]

XXI

Existence may be borne, and the deep root
Of life and sufferance make its firm abode
In bare and desolated bosoms mute [1]
The camel labours with the heaviest load,
And the wolf dies in silence—not bestowed
In vain should such example be, if they,
Things of ignoble or of savage mood
Endure and shrink not we of nobler clay
May temper it to bear —it is but for a day

XXII

All suffering doth destroy or is destroyed [1]
Even by the sufferer—and in each event
Ends —Some with hope replenished and rebuoyed
Return to whence they came—with like intent

1 *In rocks and unsupporting places* —— —[*MS V erased*]

1 [Cicero *De Finibus* II xxix controverts the maxim of Epicurus, that a great sorrow is necessarily of short duration a prolonged sorrow necessarily light Quod autem magnum dolorem brevem longinquum levem esse dicitis id non intelligo quale sit video enim et magnos et eosdem bene longinquos dolores But the sentiment is adopted by Montaigne (I xiv) ed 1580 p 66 Tu ne la sentiras guiere long temps si tu la sens trop elle mettra fin à soy ou à toy l un et l autre revient à un (Si tu ne la portes elle t em portera *note*) And again by Sir Thomas Brown Sense endureth no extremities and sorrows destroy us or themselves (see Darmesteter *Childe Harold* 1882, p 193) Byron is not refining upon these conceits but is drawing upon his own experience Suffering which does not kill is subject to change and continueth not in one stay but it remains within call and returns in an hour when we are not aware]

And weave their web again, some, bowed and bent,
Wax gray and ghastly, withering ere their time,
And perish with the reed on which they leant.
Some seek devotion toil—war—good or crime,
According as their souls were formed to sink or climb.

XXIII.

But ever and anon of griefs subdued
There comes a token like a Scorpion's sting,
Scarce seen, but with fresh bitterness imbued,
And slight withal may be the things which bring
Back on the heart the weight which it would fling
Aside for ever it may be a sound [1]
A tone of music summer's eve or spring [1]
A flower the wind—the Ocean which shall wound,
Striking the electric chain wherewith we are darkly bound,

1. *A tone of music—eventide in spring*
or, *twilight—eve in spring*—[*MS M erased*]

1 [Compare Bishop Blougram's lament on the instability of unfaith—

"Just when we are safest, there's a sunset-touch,
A fancy from a flower-bell, some one's death,
A chorus-ending from Euripides,—
And that's enough for fifty hopes and fears

To rap and knock and enter in our soul,
Take hands and dance there"
Browning's *Poetical Works*, 1869, v 268]

XXIV

And how and why we know not, nor can trace
Home to its cloud this lightning of the mind
But feel the shock renewed nor can efface
The blight and blackening which it leaves behind
Which out of things familiar, undesigned,
When least we deem of such, calls up to view
The Spectres whom no exorcism can bind —
The cold—the changed—perchance the dead, anew—
The mourned—the loved—the lost—too many! yet how few![1]

XXV

But my Soul wanders I demand it back
To meditate amongst decay and stand
A ruin amidst ruins, there to track
Fallen states and buried greatness o'er a land
Which *was* the mightiest in its old command,
And *is* the loveliest and must ever be
The master mould of Nature's heavenly hand,
Wherein were cast the heroic and the free —
The beautiful—the brave—the Lords of earth and sea

1 [Compare Scott's *Lady of the Lake* I xxiii lines 1,

'They come in dim procession led,
The cold the faithless and the dead]

XXVI.

The Commonwealth of Kings the Men of Rome!
And even since, and now, fair Italy!
Thou art the Garden of the World, the Home
Of all Art yields, and Nature can decree,
Even in thy desert, what is like to thee?
Thy very weeds are beautiful thy waste
More rich than other climes' fertility,
Thy wreck a glory and thy ruin graced
With an immaculate charm which cannot be defaced.

XXVII

The Moon is up, and yet it is not night
Sunset divides the sky with her a sea
Of glory streams along the Alpine height
Of blue Friuli's mountains,[1] Heaven is free
From clouds, but of all colours seems to be,
Melted to one vast Iris of the West,
Where the Day joins the past Eternity,
While, on the other hand, meek Dian's crest
Floats through the azure air—an island of the blest![2]

1 ["Friuli's mountains" are the Julian Alps, which lie to the north of Trieste and north-east of Venice, "the hoar and aery Alps towards the north," which Julian and Count Maddalo (*vide post*, p 349) saw from the Lido But the Alpine height along which "a sea of glory" streamed—"the peak of the far Rhætian hill" (stanza xxviii line 4)—must lie to the westward of Venice, in the track of the setting sun]

2 The above description may seem fantastical or exaggerated to those who have never seen an Oriental or an

XXVIII

A single star is at her side, and reigns
With her o er half the lovely heaven but still
Yon sunny Sea heaves brightly and remains
Rolled o er the peak of the far Rhætian hill
As Day and Night contending were until
Nature reclaimed her order —gently flows
The deep-dyed Brenta [1] where their hues instil
The odorous purple of a new born rose
Which streams upon her stream and glassed within it glows

Italian sky yet it is but a literal and hardly sufficient delineation of an August evening (the eighteenth) as contemplated in one of many rides along the banks of the Brenta near I a Mira

[Compare Shelley s *Julian a d Maddalo* (*Poet cal Works* 1895 1 343)—

How beautiful is sunset when the glow
Of Heaven descends upon a land like thee
Thou Paradise of exiles, Italy !
We stood
Looking upon the evening and the flood
Which lay between the city and the shore
P
Al
T
B
Was roofed with clouds of rich emblazonry
Dark purple at the zenith which still grew
Down the steep West into a wondrous hue
Brighter than burning gold]

1 [The Brenta rises in Tyrol and flowing past Padua falls into the Lagoon at Fusina Mira or La Mira where Byron colonized in the summer of 1817 and again in 1819 is on the Brenta some six or seven miles inland from the Lagoon]

XXIX

Filled with the face of heaven, which, from afar,
Comes down upon the waters! all its hues,
From the rich sunset to the rising star,
Their magical variety diffuse
And now they change—a paler Shadow strews
Its mantle o'er the mountains, parting Day
Dies like the Dolphin, whom each pang imbues
With a new colour as it gasps away
The last still loveliest, till 'tis gone and all is gray

XXX

There is a tomb in Arqua, reared in air,
Pillared in their sarcophagus, repose
The bones of Laura's lover here repair
Many familiar with his well-sung woes,
The Pilgrims of his Genius He arose
To raise a language, and his land reclaim
From the dull yoke of her barbaric foes
Watering the tree which bears his Lady's name [1 2 11]
With his melodious tears, he gave himself to Fame

1 [The Abbé de Sade, in his *Mémoires pour la vie de Pétrarque* (1767), affirmed, on the strength of documentary evidence, that the Laura of the sonnets, born de Noves, was the wife of his ancestor, Hugo de Sade, and the mother of a large family "Gibbon," says Hobhouse (*note* VIII), "called the abbé's memoirs a 'labour of love' (see *Decline and Fall*, chap lxx *note* 1), and followed him with confidence and delight," but the poet James Beattie (in a letter to the Duchess of Gordon, August 17, 1782) disregarded them as a "romance," and, more recently, "an ingenious Scotchman" [Alexander Fraser

XXXI

They keep his dust in Arqua [1] where he died—[*]
The mountain village where his latter days

Tytler (Lord Woodhouselee)] in an *Historical and Critical Essay on the Life and Character of Petrarch* (1810) had re-established the ancient prejudice in favour of Laura's virginity. Hobhouse appears but his note is somewhat ambiguous to adopt the view of the ingenious Scotchman. To pass to contemporary criticism, Dr Garnett in his *History of Italian Literature* 1898 (pp. 66–71) without attempting to settle the everlasting controversy regards the abbé's documentary evidence as for the most part worthless and relying on the internal evidence of the sonnets and the dialogue and on the facts of Petrarch's life as established by his correspondence (a complete series of Petrarch's letters was published by Giuseppe Fracassetti in 1859) inclines to the belief that it was the poet's status as a cleric and not a husband and family which proved a bar to his union with Laura. With regard however to one piece of documentary evidence," namely Laura de Sade's will, Dr Garnett admits that *if this were producible and on being produced proved genuine the coincidence of the date of the will April 3 1348* with a note in Petrarch's handwriting dated April 6 1348 *which records the death of Laura would almost establish* the truth of the abbé's theory in the teeth of all objections.]

1 [*He who would seek, as I have done the last memorials* of the life and death of Petrarch in that sequestered Euganean village [Arquà *is about twelve miles south west* of Padua] will still find them there. A modest house *apparently of great antiquity passes for his last habitation*. A chair in which he is said to have died is shown there. *And if these details are uncertain there is no doubt that the* sarcophagus of red marble supported on pillars in the churchyard of Arquà contains or once contained his mortal remains. Lord Byron and Mr Hobhouse visited the spot more than sixty years ago in a sceptical frame of mind, for doubts had at that time been thrown on the very existence of Laura, and the varied details of the poet's life which are preserved with so much fidelity in his correspondence were almost forgotten.—*Petrarch* by H. Reeve 1879, p. 14. In a letter to Hoppner, September 12, 1817, Byron says that he was moved to turn aside in a second visit to Arquà. Two years later, October, 1819, he in vain persuaded Moore to spare a

Went down the vale of years, and 'tis their pride
An honest pride—and let it be their praise,
To offer to the passing stranger's gaze
His mansion and his sepulchre both plain[i]
And venerably simple such as raise
A feeling more accordant with his strain
Than if a Pyramid formed his monumental fane[ii]

XXXII

And the soft quiet hamlet where he dwelt
Is one of that complexion which seems made
For those who their mortality[1] have felt,
And sought a refuge from their hopes decayed
In the deep umbrage of a green hill's shade,
Which shows a distant prospect far away
Of busy cities, now in vain displayed,
For they can lure no further, and the ray[2]
Of a bright Sun can make sufficient holiday,

i *His mansion and his monument* —[*MS M*, *D erased*]
ii *formed his sepulchral fane* —[*MS M*]

day or two to go with me to Arquà I should like," he said, "to visit that tomb with you—a pair of poetical pilgrims—eh, Tom, what say you?" But "Tom" was for Rome and Lord John Russell, and ever afterwards bewailed the lost opportunity "with wonder and self-reproach" (*Life*, p 423, *Life*, by Karl Elze, 1872, p 235)]

1 [Compare Wordsworth's *Ode*, "Intimations of," etc, xi lines 9–11—

"The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality"]

2 ["Euganeis istis in collibus domum parvam sed

XXXIII

Developing the mountains, leaves, and flowers
And shining in the brawling brook whereby
Clear as its current, glide the sauntering hours
With a calm languor, which, though to the eye
Idlesse it seem, hath its morality—
If from society we learn to live,[i]
'Tis Solitude should teach us how to die,
It hath no flatterers—Vanity can give
No hollow aid, alone—man with his God must strive[ii]

XXXIV

Or it may be with Demons[1] who impair
The strength of better thoughts, and seek their prey

i *Society's the school here taught to live*—[*MS. Erased.*]
ii —— *the soul with God must strive*—[*MS. Erased.*]

delectabilem et honestam struxi . . . hic quanquam æger corpore tranquillus animo frater dego sine tumultibus sine erroribus sine curis legens semper et scribens Deum laudans.—Petrarca *Epistolæ Seniles* xiii. 6 (*Opera* Basileæ 1581 p. 938).

See too the notes to *Argyle* (Rogers's *Italy*, *Poems* 1859, p. 105–109) which record the pilgrimage of other poets, Boccaccio and Alfieri, to the great laureate's tomb; and compare with Byron's stanzas the whole of that exquisite

preferred the presence of a child to complete solitude.

[He always chose to have company with him if it were only a child, for he loved children and took pleasure in talking with those that had been well trained. (*Life of John Locke*, by H. R. Fox Bourne, ii. 537). Lady Masham's daughter Esther and his wife Betty Clarke, aged eleven years, were among his child friends.]

In melancholy bosoms—such as were
Of moody texture from their earliest day,
And loved to dwell in darkness and dismay
Deeming themselves predestined to a doom
Which is not of the pangs that pass away,[i]
Making the Sun like blood, the Earth a tomb,
The tomb a hell and Hell itself a murkier gloom.[ii]

XXXV.

Ferrara![1] in thy wide and grass-grown streets,
Whose symmetry was not for solitude,
There seems as 'twere a curse upon the Seats
Of former Sovereigns, and the antique brood
Of Este,[2] which for many an age made good
Its strength within thy walls, and was of yore

i *Which dies not nor can ever pass away* —[*MS. M. erased*]
ii *The tomb a hell—and life one universal gloom* —[*MS. M. erased*]

1 [Byron passed a single day at Ferrara in April, 1817, went over the castle, cell, etc., and a few days after wrote *The Lament of Tasso*, the manuscript of which is dated April 20, 1817. The Fourth Canto of *Childe Harold* was not begun till the end of June in the same year.]

2 [Of the ancient family of Este, Marquesses of Tuscany, Azzo V. was the first who obtained power in Ferrara in the twelfth century. A remote descendant, Nicolo III (b. 1384, d. 1441), founded the University of Parma. He married for his second wife Parisina Malatesta (the heroine of Byron's *Parisina*, published February, 1816), who was beheaded for adultery in 1425. His three sons, Lionel (d. 1450), the friend of Poggio Bracciolini, Borso (d. 1471), who established printing in his states, and Ercolo (d. 1505), the friend of Boiardo,—were all patrons of letters and fosterers of the Renaissance. Their successor, Alphonso I. (1486–1534), who married Lucrezia Borgia, 1502, honoured himself by attaching Ariosto to his court, and it was his grandson,

Patron or Tyrant, as the changing mood
Of petty power impelled of those who wore
The wreath which Dante's brow alone had worn before

XXXVI

And Tasso is their glory and their shame—
Hark to his strain! and then survey his cell![1]

Alphonso II (d. 1597) who first befriended and afterwards on the score of lunacy imprisoned Tasso in the Hospital of Sant' Anna (1579–86)]

1 [It is a fact that Tasso was an involuntary inmate of the Hospital of Sant' Anna at Ferrara for seven years and four months—from March 1579 to July 1586—but the causes the character and the place of his imprisonment have been subjects of legend and misrepresentation. It has long been known and acknowledged (see Hobhouse's *Historical Illustrations* 1818 pp. 5–31) that a real or feigned passion for Duke Alphonso's sister Leonora d'Este was not the cause or occasion of his detention and that the famous cell or dungeon (nine paces by six, and about seven high) was not the original place of the poet's confinement. It was as Shelley says (see his letter to Peacock, November 7, 1818) "a very decent dungeon" but it was not Tasso's. The setting of the story was admitted to be legendary but the story itself that a poet was shut up in a madhouse because a vindictive magnate resented his love of independence and impatience of courtly servitude, was questioned only to be reasserted as historical. The publication of Tasso's letters by Guasti in 1853, a review of Tasso's character and career in Symonds's *Renaissance in Italy* and more recently Signor Angelo Solerti's monumental work *Vita di Torquato Tasso* (1895), which draws largely upon the letters of contemporaries, the accounts of the ducal court, and other documentary evidence have in a great measure exonerated the duke at the expense of the unhappy poet himself. Briefly Tasso's intrigues with rival powers—the Medici at Florence, the papal court and the Holy Office at Bologna—aroused the alarm and suspicion of the duke, whilst his general demeanour and his outbursts of violence and temper compelled rather than afforded, a pretext for his confinement. Before his final and fatal return to Ferrara he had been duly warned

And see how dearly earned Torquato's fame,
And where Alfonso bade his poet dwell.
The miserable Despot could not quell
The insulted mind he sought to quench, and blend

that he must submit to be treated as a person of disordered intellect, and that if he continued to throw out hints of designs upon his life and of persecution in high places, he would be banished from the ducal court and dominions But return he would, and at an inauspicious moment, when the duke was preoccupied with the ceremonies and festivities of a third marriage No one attended to him or took heed of his arrival, and, to quote his own words, "in a fit of madness" he broke out into execrations of the ducal court and family, and of the people of Ferrara For the offence he was shut up in the Hospital of Sant' Anna, and for many months treated as an ordinary lunatic Of the particulars of his treatment during these first eight months of his confinement, apart from Tasso's own letters, there is no evidence The accounts of the hospital are lost, and the *Libri di spesa* (*Arch di Stato in Modena, Camer Ducale Casa, Amministrazione*, Solerti, in *Docu* 47) do not commence till November 20, 1579 Two years later, the *Libri di spenderia* (Solerti, in *Docu.* 51), from January, 1582, onward, show that he was put on a more generous diet, and it is known that a certain measure of liberty and other indulgences were gradually accorded There can, however, be little doubt that for many months his food was neglected and medical attendance withheld His statement, that he was denied the rites of the Church, cannot be gainsaid He was regarded as a lunatic, and, as such, he would not be permitted either to make his confession or to communicate Worse than all, there was the terrible solitude "E sovra tutto," he writes (May, 1580), "m'affligge la solitudine, mia crudele e natural nimica" No wonder the attacks of delirium, the "unwonted lights," the conference with a familiar spirit, followed in due course Byron and Shelley were ignorant of the facts, and we know that their scorn and indignation were exaggerated and misplaced But the "pity of it" remains, that the grace and glory of his age was sacrificed to ignorance and fear, if not to animosity and revenge (See *Tasso*, by E J Hasell, *History of the Italian Renaissance*, by J A Symonds, *Quart Rev*, October, 1895, No 364, art 1, *Vita di Torquato Tasso*, 1895, 1 312–314, 410–412, etc)]

With the surrounding maniacs, in the hell
Where he had plunged it Glory without end
Scattered the clouds away—and on that name attend

XXXVII

The tears and praises of all time while thine
Would rot in its oblivion—in the sink
Of worthless dust, which from thy boasted line
Is shaken into nothing—but the link
Thou formest in his fortunes bids us think
Of thy poor malice, naming thee with scorn
Alfonso! how thy ducal pageants shrink
From thee! if in another station born!
Scarce fit to be the slave of him thou mad'st to mourn

XXXVIII

Thou! formed to eat and be despised and die
Even as the beasts that perish—save that thou
Hadst a more splendid trough and wider sty —
He! with a glory round his furrowed brow
Which emanated then and dazzles now
In face of all his foes the Cruscan quire[1] [2]

1 *And thou for no one useful purpose born* —[*MS M erased*]

1 [Solerti (*Vita* 1 418) combats the theory advanced by Hobhouse (see *note* x) that Leonardo Salviati in order to curry favour with Alphonso was responsible for the opposition which the Jerusalem encountered from the Cruscan Academy He assigns their unfavourable criticism to literary sentiment or prejudice and not to personal animosity or intrigue The *Gerusalemme Liberata* was dedicated to the glory of the house of Este and though the poet was in

And Boileau, whose lash envy could allow[1]
No strain which shamed his country's creaking lyre,
That whetstone of the teeth Monotony in wire![11]

XXXIX.

Peace to Torquato's injured shade! 'twas his
In life and death to be the mark where Wrong
Aimed with her poisoned arrows, but to miss
Oh, Victor unsurpassed in modern song!

1 *And baffled Gaul whose rancour could allow* —[*MS M erased*]
11 *Which grates upon the teeth* —[*MS M erased*]

disgrace, the duke was not to be propitiated by an attack upon the poem Moreover, Salviati did not publish his theses in his own name, but under a *nom de guerre*, "L'Infaimato"]

1 [Hobhouse, in his *note* \, quotes Boileau, but not in full The passage runs thus—

"Tous les jours, à la cour, un sot de qualité
Peut juger de travers avec impunité,
A Malherbe, à Racan, préfère Théophile,
Et le clinquant du Tasse à tout l'or de Virgile"

Perhaps he divined that the phrase, "un sot de qualité," might glance back on a "noble author," who was about to admit that he could not savour Horace, and who turned aside from Mantua and memories of Virgil to visit Ferrara and the "cell" where Tasso was "encaged" (See Darmesteter's *Notes to Childe Harold*, pp 201, 217)

If "the Youth with brow serene," as Hugo calls him, had lived to read *Dédain A Lord Byron, en* 1811, he would have passed a somewhat different criticism on French poetry in general—

"En vain vos légions l'environnent sans nombre,
Il n'a qu'à se lever pour couvrir de son ombre
A la fois tous vos fronts,
Il n'a qu'à dire un mot pour couvrir vos voix grèles,
Comme un char en passant couvre le bruit des ailes
De mille moucherons!"
Les Feuilles d'Automne, par Victor Hugo,
Bruxelles, 1833, pp 59, 63]

Each year brings forth its millions—but how long
The tide of Generations shall roll on
And not the whole combined and countless throng
Compose a mind like thine? though all in one[1]
Condensed their scattered rays—they would not form
a Sun[1]

XL

Great as thou art yet paralleled by those
Thy countrymen before thee born to shine
The Bards of Hell and Chivalry first rose
The Tuscan Father s Comedy Divine
Then not unequal to the Florentine
The southern Scott the minstrel who called forth
A new creation with his magic line
And like the Ariosto of the North[1]
Sang Ladye love and War Romance and Knightly Worth

1 *Could mount into a m nd like thine* —— —[*MS M erased*]
11 —— *they could not form the Sun* —[*MS M*]

1 [In a letter to Murray (August 7 1817) Byron throws out a hint that Scott might not like being called the Ariosto of the North and Murray seems to have caught at the suggestion With regard to the Ariosto of the North rejoins Byron (September 17 1817) surely their themes Chivalry war and love were as like as can be and as to the compliment if you knew what the Italians think of Ariosto
If you think Scott will
Byron did not know
dinburgh he had had
the audacity to produce a composition in which he weighed Homer against Ariosto and pronounced him wanting in the balance or that he made a practice of reading through the *Orlando* of Ariosto once every year (see *Memoirs of*

XLI

The lightning rent from Ariosto's bust[1]
The iron crown of laurel's mimicked leaves,
Nor was the ominous element unjust,
For the true laurel-wreath which Glory weaves[2]
Is of the tree no bolt of thunder cleaves,
And the false semblance but disgraced his brow;
Yet still, if fondly Superstition grieves,
Know, that the lightning sanctifies below[3]
Whate'er it strikes; yon head is doubly sacred now.

the Life, etc, 1871, pp 12, 747), but the parallel had suggested itself The key-note of "the harpings of the north," the chivalrous strain of "shield, lance, and brand, and plume and scarf," of "gentle courtesy," of "valour, lion-mettled lord," which the "Introduction to *Marmion*" preludes, had been already struck in the opening lines of the *Orlando Furioso*—

"Le Donne, i Cavalièr', l'arme, gli amori,
Le cortesíe, l'audaci imprese io canto'

Scott, we may be assured, was neither disconcerted nor uplifted by the parallel Many years before (July 6, 1812), Byron had been at pains to inform him that so august a critic as the Prince Regent "preferred you to every bard past and present," and "spoke alternately of Homer and yourself" Of the "placing" and unplacing of poets there is no end Byron had already been sharply rebuked by the *Edinburgh Review* for describing *Christabel* as a "wild and singularly original and beautiful poem," and his appreciation of Scott provoked the expostulation of a friendlier critic "Walter Scott," wrote Francis Hodgson, in his anonymous *Monitor of Childe Harold* (1818), "(*credite posteri*, or rather *præposteri*), is designated in the Fourth Canto of *Childe Harold* as 'the Northern Ariosto,' and (droller still) Ariosto is denominated 'the Southern Scott' This comes of mistaking horse-chestnuts for chestnut horses"]

XLII

Italia! oh Italia! thou who hast[1]
The fatal gift of Beauty which became
A funeral dower of present woes and past—
On thy sweet brow is sorrow ploughed by shame[i]
And annals graved in characters of flame
Oh God! that thou wert in thy nakedness
Less lovely or more powerful and couldst claim
Thy right and awe the robbers back, who press
To shed thy blood and drink the tears of thy distress

XLIII

Then might st thou more appal—or less desired
Be homely and be peaceful undeplored[ii]

i *And on thy brow in characters of flame*
To write the words of sorrow and of shame—[*MS M erased*]
ii —— *unbetrayed*
To death by thy vain charms —— —[*MS M erased*]

1 The two stanzas xlii and xliii are with the exception of a line or two a translation of the famous sonnet of Filicaja — Italia Italia O tu cui feo la sorte! —*Poesie Toscane* 18 3 p 149

[Italia, Italia o tu cui feo la sorte
Dono infelice di bellezza ond'hai
Funesta dote d infiniti guai
Che in fronte scritti per gran doglia porte
Deh fossi tu men bella o almen più forte
Onde assai piu ti paventasse o assai
T amasse men chi del tuo bello ai rai
Par che si strugga e pur ti sfida a morte
Chè or giu dall Alpi non vedrei torrenti
Scender d armati nè di sangue tinta
Bever l onda del Po gallici armenti
Ne te vedrei del non tuo ferro cinta
Pugnar col braccio di straniere genti
Per servir sempre, o vincitrice o vinta "]

For thy destructive charms, then, still untired,
Would not be seen the armèd torrents poured
Down the deep Alps, nor would the hostile horde
Of many-nationed spoilers from the Po
Quaff blood and water, nor the stranger's sword
Be thy sad weapon of defence- and so,
Victor or vanquished, thou the slave of friend or foe.

XLIV

Wandering in youth, I traced the path of him,
The Roman friend of Rome's least-mortal mind,[1]
The friend of Tully as my bark did skim
The bright blue waters with a fanning wind,
Came Megara before me, and behind
Ægina lay Piræus on the right,

1 The celebrated letter of Servius Sulpicius to Cicero, on the death of his daughter, describes as it then was, and now is, a path which I often traced in Greece, both by sea and land, in different journeys and voyages "On my return from Asia, as I was sailing from Ægina towards Megara, I began to contemplate the prospect of the countries around me Ægina was behind, Megara before me, Piræus on the right, Corinth on the left all which towns, once famous and flourishing, now lie overturned and buried in their ruins Upon this sight, I could not but think presently within myself, Alas! how do we poor mortals fret and vex ourselves if any of our friends happen to die or be killed, whose life is yet so short, when the carcasses of so many noble cities lie here exposed before me in one view"—See Middleton's *Cicero*, 1823, ii 144

[The letter is to be found in Cicero's *Epist ad Familiares*, iv 5 Byron, on his return from Constantinople on July 14, 1810, left Hobhouse at the Island of Zea, and made his own way to Athens As the vessel sailed up the Saronic Gulf, he would observe the "prospect" which Sulpicius describes]

And Corinth on the left, I lay reclined
Along the prow and saw all these unite
In ruin—even as he had seen the desolate sight

XLV

For Time hath not rebuilt them but upreared
Barbaric dwellings on their shattered site
Which only make more mourned and more endeared
The few last rays of their far scattered light
And the crushed relics of their vanished might
The Roman saw these tombs in his own age
These sepulchres of cities, which excite[1]
Sad wonder, and his yet surviving page
The moral lesson bears drawn from such pilgrimage

XLVI

That page is now before me and on mine
His Country's ruin added to the mass
Of perished states he mourned in their decline
And I in desolation all that *was*
Of then destruction *is* and now, alas!
Rome—Rome imperial bows her to the storm[1]

1 *These carcases of cities* —— —[*MS M erased*]

1 [By the events of the years 1813 and 1814 the house of Austria gained possession of all that belonged to her in Italy either before or in consequence of the Peace of Campo Formio (October 17 1797) A small portion of Ferrara to the north of the Po (which had formed part of the Papal dominions) was ceded to her as were the Valteline Bormio Chiavenna and the ancient republic of Ragusa The

In the same dust and blackness, and we pass
The skeleton of her Titanic form,[1]
Wrecks of another world, whose ashes still are warm

XLVII

Yet, Italy! through every other land
Thy wrongs should ring and shall from side to side,[2]
Mother of Arts! as once of Arms! thy hand
Was then our Guardian, and is still our Guide,
Parent of our Religion! whom the wide
Nations have knelt to for the keys of Heaven!
Europe, repentant of her parricide,
Shall yet redeem thee, and, all backward driven,
Roll the barbarian tide, and sue to be forgiven

XLVIII

But Arno wins us to the fair white walls,
Where the Etrurian Athens claims and keeps
A softer feeling for her fairy halls
Girt by her theatre of hills, she reaps

emperor constituted all these possessions into a separate and particular state, under the title of the kingdom of Venetian Lombardy"—Koch's *History of Europe*, p 234]

1 It is Poggio, who, looking from the Capitoline hill upon ruined Rome, breaks forth into the exclamation, "Ut nunc omni decore nudata, prostrata jaceat, instar Gigantei cadaveris corrupti atque undique exesi"

[See *De Fortunæ Varietate*, ap *Nov Thes Ant Rom*, ap Sallengre, 1 502]

2 [Compare Milton, *Sonnet* XXII —

" my noble task,
Of which all Europe talks from side to side"]

Her corn, and wine, and oil—and Plenty leaps
To laughing life, with her redundant Horn
Along the banks where smiling Arno sweeps
Was modern Luxury of Commerce born [1]
And buried Learning rose, redeemed to a new Morn

XLIX

There, too the Goddess loves in stone and fills [4]
The air around with Beauty—we inhale [1]

1 *Where Luxury might willingly be born*
And buried Learning looks forth into fresher morn —
[*MS M erased*]
11 *There too the Goddess breathes in stone and fills* —[*MS M*]
111 —— *and we draw*
As from a fountain of immortal hills —[*MS M erased*]

1 [The wealth which permitted the Florentine nobility to indulge their taste for modern that is refined luxury was derived from success in trade For example Giovanni de Medici (1360–1428) the father of Cosmo and great grand father of Lorenzo de Medici was a banker and Levantine merchant As for the Renaissance to say nothing of Petrarch of Florentine parentage two of the greatest Italian scholars and humanists — Ficino born A D 1430 and Poliziano born 1454—were Florentines and Poggio was born A D 1380 at Terra Nuova on Florentine soil]

2 [The statue of Venus de Medici which stands in the Tribune of the Uffizzi Gallery at Florence is said to be a late Greek (first or second century B C) copy of an early repro duction of the Cnidian Aphrodite the work perhaps of one of his sons Kephisodotos or Timarchos (See *Histoire de la Sculpture Grecque* par Maxime Collignon Paris 1897 II 641) In a Catalogue Raissonné of *La Galerie de Florence* 1804 in the editor's possession which opens with an eloquent tribute to the enlightenment of the Medici *La fameuse Venus* is conspicuous by her absence She had been deported to Paris by Napoleon but when Lord Byron spent a day in Florence in April 1817 and returned drunk with Beauty from the two galleries the lovely lady thanks to the much abused Powers was once more in her proper shrine]

The ambrosial aspect, which, beheld, instils
Part of its immortality the veil
Of heaven is half undrawn—within the pale
We stand, and in that form and face behold
What Mind can make, when Nature's self would fail,
And to the fond Idolaters of old
Envy the innate flash which such a Soul could mould

I

We gaze and turn away, and know not where,
Dazzled and drunk with Beauty,[1] till the heart

1 [Byron's contempt for connoisseurs and dilettanti finds expression in *English Bards, etc*, lines 1027–1032, and, again, in *The Curse of Minerva*, lines 183, 184 The "stolen copy" of *The Curse* was published in the *New Monthly Magazine* (*Poetical Works*, 1898, 1 453) under the title of *The Malediction of Minerva, or, The Athenian Marble-Market*, a title (see line 7) which must have been invented by and not for Byron He returns to the charge in *Don Juan*, Canto II stanza cxvii lines 5–9—

" a statuary,
(A race of mere impostors, when all's done—
I've seen much finer women ripe and real,
Than all the nonsense of their stone ideal) "

Even while confessing the presence and power of "triumphal Art" in sculpture, one of "the two most artificial of the Arts" (see his letter to Murray, April 26, 1817), then first revealed to him at Florence, he took care that his enthusiasm should not be misunderstood He had made bitter fun of the art-talk of collectors, and he was unrepentant, and, moreover, he was "not careful" to incur a charge of indifference to the fine arts in general Among the "crowd" which found their place in his complex personality, there was "the barbarian," and there was "the philistine," and there was, too, the humourist who took a subtle pleasure in proclaiming himself "a plain man," puzzled by subtleties, and unable to catch the drift of spirits finer than his own]

Reels with its fulness, there—for ever there—
Chained to the chariot of triumphal Art,
We stand as captives and would not depart
Away!—there need no words, nor terms precise,
The paltry jargon of the marble mart
Where Pedantry gulls Folly—we have eyes
Blood—pulse—and breast confirm the Dardan Shepherd's prize

LI

Appear'dst thou not to Paris in this guise?
Or to more deeply blest Anchises? or
In all thy perfect Goddess ship, when lies
Before thee thy own vanquished Lord of War?
And gazing in thy face as toward a star,
Laid on thy lap his eyes to thee upturn
Feeding on thy sweet cheek![1] while thy lips are
With lava kisses melting while they burn,
Showered on his eyelids brow, and mouth as from an urn!

1 Οφθαλμοὺς στιλβοντας

Atque oculos pascat uterque suos
OVID *Amor*, lib ii [Eleg , line 6]

[Compare too Lucretius lib i lines 36–38—

'Atque ita suspiciens tereti cervice reposta
Pascit amore avidos inhians in te Dea, visus
Eque tuo pendet resupini spiritus ore

and *Measure for Measure*, act ii sc 4 line 179—

And feast upon her eyes]

LII

Glowing, and circumfused in speechless love—[1] [1]
Then full divinity inadequate
That feeling to express, or to improve
The Gods become as mortals and man's fate[11]
Has moments like their brightest, but the weight
Of earth recoils upon us, let it go!
We can recall such visions, and create,
From what has been, or might be, things which grow
Into thy statue's form, and look like gods below

LIII.

I leave to learnéd fingers, and wise hands,
The Artist and his Ape, to teach and tell
How well his Connoisseurship understands
The graceful bend, and the voluptuous swell
Let these describe the undescribable
I would not their vile breath should crisp the stream
Wherein that Image shall for ever dwell
The unruffled mirror of the loveliest dream
That ever left the sky on the deep soul to beam.

1 *Glowing and all-diffused* —[*MS M erased*]
11 *and our Fate*—[*MS M*]

1 [As the immortals, for love's sake, divest themselves of their godhead, so do mortals, in the ecstasy of passion, recognize in the object of their love the incarnate presence of deity Love, like music, can raise a "mortal to the skies" and "bring an angel down" In this stanza there is, perhaps, an intentional obscurity in the confusion of ideas, which are "thrown out" for the reader to shape for himself as he will or can]

LIV

In Santa Croce's[1] holy precincts lie
Ashes which make it holier dust which is
Even in itself an immortality
Though there were nothing save the past, and this
The particle of those sublimities
Which have relapsed to chaos —here repose
Angelo's—Alfieri's[2] bones—and his
The starry Galileo with his woes,
Here Machiavelli's earth returned to whence it rose.

1 [' The church of Santa Croce contains much illustrious nothing The tombs of Macchiavelli Michael Angelo Galileo Galilei and Alfieri make it the Westminster Abbey of Italy " (Letter to Murray April 26 1817) Michael Angelo Alfieri and Macchiavelli are buried in the south aisle of the church Galileo who was first buried within the convent now rests with his favourite pupil Vincenzo Viviani in a vault in the south aisle Canova's monument to Alfieri was erected at the expense of his so called widow, Louise born von Stolberg and (1772-78) consort of Prince Charles Edward]

2 [*Vittorio Alfieri (1749–1803) is one of numerous real* and ideal personages with whom as he tells us (*Life*, p 644) Byron was wont to be compared Moore perceives and dwells on the resemblance A passage in Alfieri's auto biography (*La Vie de V A écrite par Lui même* Paris 1809 p 17) may have suggested the parallel—

Voici une esquisse du caractère que je manifestais dans les premières années de ma raison naissante Taciturne et tranquille pour l'ordinaire mais quelquefois extrêmement pétulant et babillard presque toujours dans les extrêmes obstiné et rebelle à la force fort soumis aux avis qu'on me donnait avec amitié contenu plutôt par la crainte d'etre grondé que par toute autre chose d'une timidité excessive et inflexible quand on voulait me prendre à rebours

The resemblance as Byron admits related merely to our apparent personal dispositions Both were noble both were poets both were patrician republicans and both were

LV

These are four minds, which, like the elements,
Might furnish forth creation Italy[i]
Time, which hath wronged thee with ten thousand rents
Of thine imperial garment, shall deny[ii]
And hath denied, to every other sky,
Spirits which soar from ruin thy Decay
Is still impregnate with divinity,
Which gilds it with revivifying ray,
Such as the great of yore, Canova[1] is to-day.

i *Might furnish forth a Universe* —[*MS M*]
ii *And ruin of thy beauty, shall deny*
And hath denied, to every other sky
Spirits that soar like thine, from thy decay
{*Still springs some son of the Divinity*
{*Still springs some work of the Divinity,*—[*D*]
And gilds thy ruins with reviving ray—
And what these were of yore—Canova is to-day —[*MS M*]

lovers of pleasure as well as lovers and students of literature, but their works do not provoke comparison "The quality of 'a narrow elevation' which [Matthew] Arnold finds in Alfieri," is not characteristic of the author of *Childe Harold* and *Don Juan*

Of this stanza, however, Alfieri's fine sonnet to Florence may have been the inspiration I have Dr Garnett's permission to cite the following lines of his admirable translation (*Italian Literature*, 1898, p 321) —

"Was Angelo born here? and he who wove
Love's charm with sorcery of Tuscan tongue,
Indissolubly blent? and he whose song
Laid bare the world below to world above?
And he who from the lonely valley clove
The azure height and trod the stars among?
And he whose searching mind the monarch's wrong,
Fount of the people's misery did prove?"]

1 [Compare "Lines on the Bust of Helen by Canova," which were sent in a letter to Murray, November 25, 1816—

LVI

But where repose the all Etruscan three—
Dante and Petrarch and, scarce less than they
The Bard of Prose creative Spirit ! he [1]
Of the Hundred Tales of Love—where did they lay
Their bones distinguished from our common clay
In death as life? Are they resolved to dust
And have their Country s Marbles nought to say?
Could not her quarries furnish forth one bust?
Did they not to her breast their filial earth entrust?

LVII

Ungrateful Florence ! Dante sleeps afar [1 &H]
Like Scipio, buried by the upbraiding shore [91]

1 *Their great Contemporary* —— —[*MS M erased*]

"In this beloved marble view
Above the works and thoughts of man
What nature *could* but *would not* do
And Beauty and Canova can

In *Beppo* (stanza xlvi) which was written in October 1817 there is a further allusion to the genius of Canova]

1 [Dante died at Ravenna September 14 13-1 and was buried in the Church of S Francesco His remains were afterwards transferred to a mausoleum in the friars cemetery on the north side of the church which was raised to his memory by his friend and patron Guido da Polenta The mausoleum was restored more than once and rebuilt in its present form in 1780 at the cost of Cardinal Luigi Valenti Gonzaga On the occasion of Dante s sexcentenary in 1865 it was discovered that at some unknown period the skeleton with the exception of a few small bones which remained in an urn which formed part of Gonzaga s structure had been placed for safety in a wooden box and enclosed in a wall of the old Braccioforte Chapel which lies outside the church

Thy factions, in their worse than civil war,[3]
Proscribed the Bard whose name for evermore
Their children's children would in vain adore
With the remorse of ages, and the crown[4] 20 11

towards the Piazza "The bones found in the wooden box were placed in the mausoleum with great pomp and exultation, the poet being now considered the symbol of a united Italy The wooden box itself has been removed to the public library"—*Handbook for Northern Italy*, p 539, *note*

The house which Byron occupied during his first visit to Ravenna—June 8 to August 9, 1819 is close to the Cappella Braccioforte In January, 1820, when he wrote the Fourth Canto of *Don Juan* ("I pass each day where Dante's bones are laid," stanza civ), he was occupying a suite of apartments in the Palazzo Guiccioli, No 328 in the Via di Porta Adriana Compare Rogers's *Italy*, "Bologna," *Poems*, ii 118—

"Ravenna! where from Dante's sacred tomb
He had so oft, as many a verse declares,
Drawn inspiration"]

2 [The story is told in Livy, lib xxxviii cap 53 "Thenceforth no more was heard of Africanus He passed his days at Liternum [on the shore of Campania], without thought or regret of Rome Folk say that when he came to die he gave orders that he should be buried on the spot, and that there, and not at Rome, a monument should be raised over his sepulchre His country had been ungrateful—no Roman funeral for him" It is said that his sepulchre bore the inscription "Ingrata patria, cineres meos non habebis" According to another tradition, he was buried with his family at the Porta Capena, by the Cælian Hill]

3 [Compare Lucan, *Pharsalia*, i 1—

"Bella per Emathios plusquam civilia campos"]

4 [Petrarch's *Africa* brought him on the same day (August 23, 1340) offers of the laurel wreath of poetry from the University of Paris and from the Senate of Rome He chose in favour of Rome, and was crowned on the Capitol, Easter Day, April 8, 1341 "The poet appeared in a royal mantle preceded by twelve noble Roman youths clad in scarlet, and the heralds and trumpeters of the Roman Senate" —*Petrarch*, by Henry Reeve, p 92]

Which Petrarch's laureate brow supremely wore
Upon a far and foreign soil had grown,
His Life his Fame, his Grave, though rifled—not thine own [1]

LVIII

Boccaccio [2] to his parent earth bequeathed [a]
His dust,—and lies it not her Great among,

a. *Boccaccio to his parent earth bequeathed that*
The dust it held from thence—a humble
With many a sweet and solemn requiem breathed
O'er him who sung the tuneful lays of Love
That mutely in its sepulchre there
Like sweet notes in music's silent sky
Hushed ere the spirit flies—no lyre is near
The Hyena bigots this forbad all world to mourn—
[*Deserted*]

1 [Tomasini in the *Petrarcha Redivivus* (pp 168-17 ed 1630) assigns the outrage to a party of Venetians who broke open Petrarch's tomb in 1630, and took away some of his bones probably with the object of selling them" Hobhouse in *note* ix says that one of the arms was stolen by a Florentine but does not quote his authority (See the notes to H F Lozer's *Childe Harold* p 30)]

2 [Giovanni Boccaccio was born at Paris (or Certaldo) in 1313 passed the greater part of his life at Florence died and was buried at Certaldo whence his family are said to have sprung in 1375 His sepulchre which stood in the centre of the Church of St Michael and St James known as the Canonica was removed in 1783 on the plea that a recent edict forbidding burial in churches applied to ancient interments The stone that covered the tomb was broken and thrown aside as useless into the adjoining cloisters (*Hand book for Central Italy*, p 171) Ignorance pleads Hobhouse may share the crime with bigotry But it is improbable that the hyena bigots that is the ecclesiastical authorities were ignorant that Boccaccio was a bitter satirist of Church men or that he transferred the functions and histories of Hebrew prophets and prophetesses and of Christian saints and apostles nay, the highest mysteries and most awful

With many a sweet and solemn requiem breathed
O'er him who formed the Tuscan's siren tongue?[1]
That music in itself, whose sounds are song,
The poetry of speech? No, even his tomb
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for *whom!*

LIX

And Santa Croce wants their mighty dust,
Yet for this want more noted, as of yore
The Cæsar's pageant,[2] shorn of Brutus' bust,
Did but of Rome's best Son remind her more

objects of Christian Faith, to the names and drapery of Greek and Roman mythology"—(Unpublished MS note of S T Coleridge, written in his copy of Boccaccio's *Opere*, 4 vols 1723) They had their revenge on Boccaccio, and Byron has had his revenge on them]

1 [Compare *Beppo*, stanza xliv —

"I love the language, that soft bastard Latin,
Which melts like kisses from a female mouth,
And sounds as if it should be writ on satin,
With syllables which breathe of the sweet South"

Compare, too, the first sentence of a letter which Byron wrote "on a blank leaf of the volume of 'Corinne,'" which Teresa [Guiccioli] left in forgetfulness in a garden in Bologna "AMOR MIO,—How sweet is this word in your Italian language!" (*Life of Lord Byron*, by Emilio Castelar, p 145)]

2 [By "Cæsar's pageant" Byron means the pageant decreed by Tiberius Cæsar Compare *Don Juan*, Canto XV stanza xlix —

"And this omission, like that of the bust
Of Brutus at the pageant of Tiberius"

At the public funeral of Junia, wife of Cassius and sister of

Happier Ravenna! on thy hoary shore,
Fortress of falling Empire! honoured sleeps[1]
The immortal Exile,—Arqua too her store
Of tuneful relics proudly claims and keeps
While Florence vainly begs her banished dead and weeps[2]

LX

What is her Pyramid of precious stones?[3][4]
Of porphyry, jasper agate and all hues
Of gem and marble to encrust the bones
Of merchant-dukes?[3] the momentary dews

1 *Shelter of exiled Empire* —— —[*MS. Marked*]

Brutus AD. the busts of her husband and brother were not allowed to be carried in the procession because they had taken part in the assassination of Julius Cæsar But none the less Præfulgebant Brutus et Cassius eo ipso quod effigies eorum non videbantur (Tacitus *Ann.* iii 76) Their glory was conspicuous in men's minds because their images were withheld from men's eyes As Tacitus says elsewhere (iv 76) Negatus honor gloriam intendit]

2 [*The inscription on Ricci's monument to Dante in the* Church of Santa Croce— A majoribus ter frustra decretum —refers to the vain attempts which Florence had made to recover the remains of her exiled and once neglected poet]

3 [I also went to the Medici chapel—fine frippery in great slabs of various expensive stones to commemorate fifty rotten and forgotten carcasses It is unfinished and will remain so (*Letter to Murray, April 16 1817*) The bodies of the grand dukes lie in the crypt of the Cappella dei Principi or Medicean Chapel which forms part of the Church of San Lorenzo The walls of the chapel are encrusted with rich marbles and stones of price to garniture the edifice The monuments to Giuliano and Lorenzo de Medici son and grandson of hael Angelo's llegorical fig ora and Two light are in t or Sagrestia Nuova]

Which, sparkling to the twilight stars, infuse
Freshness in the green turf that wraps the dead,
Whose names are Mausoleums of the Muse,
Are gently prest with far more reverent tread
Than ever paced the slab which paves the princely head.

LXI

There be more things to greet the heart and eyes
In Arno's dome of Art's most princely shrine,
Where Sculpture with her rainbow Sister vies,[1]
There be more marvels yet — but not for mine;
For I have been accustomed to entwine
My thoughts with Nature rather in the fields,
Than Art in galleries — though a work divine
Calls for my Spirit's homage, yet it yields
Less than it feels, because the weapon which it wields

1 [The Duomo, crowned with Brunelleschi's cupola, and rich in sculpture and stained glass, is, as it were, a symbol of Florence, the shrine of art. Browning, in his inspired vision of St Peter's at Rome in *Christmas Eve*, catches Byron's note to sound a loftier strain—

"Is it really on the earth
This miraculous dome of God?'

"It is somewhere mentioned that Michael Angelo, when he set out from Florence to build the dome of St Peter's, turned his horse round in the road to contemplate that of the cathedral, as it rose in the grey of the morning from among the pines and cypresses of the city, and that he said, after a pause, 'Come te non voglio! Meglio di te non posso' He never, indeed, spoke of it but with admiration, and, if we may believe tradition, his tomb, by his own desire, was to be so placed in the Santa Croce as that from it might be seen, when the doors of the church stood open, that noble work of Brunelleschi"—Rogers's *Italy Poems*, ii 315, *note* to p 133, line 5—"Beautiful Florence"]

LXII

Is of another temper and I roam
By Thrasimene's lake,[1] in the defiles
Fatal to Roman rashness more at home,
For there the Carthaginian's warlike wiles
Come back before me as his skill beguiles
The host between the mountains and the shore
Where Courage falls in her despairing files[1]
And torrents, swoll'n to rivers with their gore
Reek through the sultry plain with legions scattered o'er

LXIII

Like to a forest felled by mountain winds,
And such the storm of battle on this day,
And such the frenzy whose convulsion blinds
To all save Carnage that beneath the fray
An Earthquake[2] reeled unheededly away![3]
None felt stern Nature rocking at his feet

1 *Where Courage per shed in unsightly files* —[*MS M*]

1 [Byron contrary to traditional use (see Wordsworth's sonnet Near the Lake of Thrasymene and Rogers's *Italy* see note p 378) sounds the final vowel in Thrasymené The Greek Latin and Italian equivalents bear him out but most probably he gave Thrasymene and himself an extra syllable vel metri vel euphoniæ causâ]

2 [*Tantusque fuit ardor animorum adeo intentus pugnæ animus ut eum motum terræ qui multarum urbium Italiæ magnas partes prostravit avertitque cursu rapidos amnes mare fluminibus invexit montes lapsu ingenti proruit nemo pugnantium senserit* (Livy xxii 5) Polybius says nothing about an earthquake and Ihne (*Hist of Rome* ii 207–210)

And yawning forth a grave for those who lay
Upon their bucklers for a winding sheet
Such is the absorbing hate when warring nations meet!

LXIV

The Earth to them was as a rolling bark
Which bore them to Eternity they saw
The Ocean round, but had no time to mark
The motions of their vessel, Nature's law,
In them suspended, recked not of the awe
Which reigns when mountains tremble, and the birds
Plunge in the clouds for refuge, and withdraw[1]
From their down-toppling nests, and bellowing herds
Stumble o'er heaving plains and Man's dread hath no words

1 *Fly to the clouds for refuge and withdraw*
From their unsteady nests —[*MS M*]

is also silent, but Pliny (*Hist Nat*, ii 84) and Cœlius Antipater (ap Cic, *De Div*, i 35), who wrote his *Annales* about a century after the battle of Lake Thrasymenus (B C 217), synchronize the earthquake and the battle Compare, too, Rogers's *Italy*, "The Pilgrim" *Poems*, 1852, ii 152—

"From the Thrasymene, that now
Slept in the sun, a lake of molten gold,
And from the shore that once, when armies met,
Rocked to and fro unfelt, so terrible
The rage, the slaughter, I had turned away"

Compare, too, Wordsworth's sonnet (No xii), "Near the Lake of Thrasymene" (*Works*, 1888, p 756)—

"When here with Carthage Rome to conflict came,
An earthquake, mingling with the battle's shock,
Checked not its rage, unfelt the ground did rock,
Sword dropped not, javelin kept its deadly aim,—
Now all is sun-bright peace"]

LXV

Far other scene is Thrasimene now,
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough,
Her agéd trees rise thick as once the slain
Lay where their roots are but a brook hath taken—
A little rill of scanty stream and bed—
A name of blood from that day's sanguine rain,
And Sanguinetto tells ye where the dead
Made the earth wet and turned the unwilling waters red[1]

LXVI

But thou Clitumnus![1] in thy sweetest wave
Of the most living crystal that was e'er
The haunt of river Nymph to gaze and lave
Her limbs where nothing hid them thou dost rear
Thy grassy banks whereon the milk white steer
Grazes—the purest God of gentle waters!

1 *Made fit the earth* —— —[*MS. M. erased.*]

1 No book of travels has omitted to expatiate on the temple of the Clitumnus between Foligno and Spoleto and no site or scenery even in Italy, is more worthy a description. For an account of the dilapidation of this temple the reader is referred to *Historical Illustrations of the Fourth Canto of Childe Harold*, p. 35.

[Compare Virgil *Georg.*, ii. 146—

Hinc albi Clitumne greges et maxuma taurus
Victima sæpe tuo perfusi flumine sacro

The waters of certain rivers were supposed to possess the quality of making the cattle which drank from them white (See Pliny, *Hist. Nat.* ii. 103 and compare Silius Italicus *Pun.* iv. 545 546—

And most serene of aspect, and most clear;
Surely that stream was unprofaned by slaughters—
A mirror and a bath for Beauty's youngest daughters!

LXVII.

And on thy happy shore a Temple[1] still,
Of small and delicate proportion, keeps
Upon a mild declivity of hill,[1]
Its memory of thee, beneath it sweeps

1 *Upon a green declivity* —[*MS M*]

" et patulis Clitumnus in arvis
Candentes gelido perfundit flumine tauros)

For a charming description of Clitumnus, see Pliny's letter "Romano Suo," *Epist*, VIII 8 "At the foot of a little hill covered with old and shady cypress trees, gushes out a spring, which bursts out into a number of streamlets, all of different sizes Having struggled, so to speak, out of its confinement, it opens out into a broad basin, so clear and transparent, that you may count the pebbles and little pieces of money which are thrown into it The banks are clothed with an abundance of ash and poplar, which are so distinctly reflected in the clear water that they seem to be growing at the bottom of the river, and can easily be counted Near it stands an ancient and venerable temple, in which is a statue of the river-god Clitumnus"—*Pliny's Letters*, by the Rev A Church and the Rev W J Brodribb, 1872, p 127]

1 [The existing temple, now used as a chapel (St Salvatore), can hardly be Pliny's *templum priscum* Hobhouse, in his *Historical Illustrations*, pp 37–41, defends the antiquity of the "façade, which consists of a pediment supported by four columns and two Corinthian piers, two of the columns with spiral fluting, the others covered with fish-scaled carvings" (*Handbook for Central Italy*, p 289), but in the opinion of modern archæologists the whole of the structure belongs to the fourth or fifth century of the Christian era It is, of course, possible, indeed probable, that ancient materials were used when the building was reconstructed Pliny says the "numerous chapels" dedicated to other deities were scattered round the shrine of Clitumnus]

Thy current s calmness, oft from out it leaps
The finny darter with the glittering scales,[1]
Who dwells and revels in thy glassy deeps,
While chance, some scattered water lily sails
Down where the shallower wave still tells its bubbling tales

LXVIII

Pass not unblest the Genius of the place!
If through the air a Zephyr more serene
Win to the brow 'tis his, and if ye trace
Along his margin a more eloquent green
If on the heart the freshness of the scene
Sprinkle its coolness and from the dry dust
Of weary life a moment lave it clean
With Nature's baptism — 'tis to him ye must
Pay orisons for this suspension of disgust[2]

1 *There is a course to her Lovers evening tales* —[*MS M erased*]

1 ["On my way back [from Rome] close to the temple by its banks I got some famous trout out of the river Clitumnus the prettiest little stream in all poesy —Letter to Murray, June 4 1817]

2 [By 'disgust' a prosaic word which seems to mar a fine stanza Byron does not mean distaste aversion from the nauseous but tastelessness the inability to enjoy taste Compare the French Avoir du dégout pour la vie To be out of conceit with life Byron was a lover of Nature but it was seldom that he felt her healing power or was able to lose himself in his surroundings But now for the moment he experiences that sudden uplifting of the spirit in the presence of natural beauty which brings back 'the splendour in the grass the glory in the flower']

LXIX.

The roar of waters!—from the headlong height
Velino cleaves the wave-worn precipice,
The fall of waters! rapid as the light
The flashing mass foams shaking the abyss,
The Hell of Waters! where they howl and hiss,
And boil in endless torture, while the sweat
Of their great agony, wrung out from this
Their Phlegethon, curls round the rocks of jet
That gird the gulf around, in pitiless horror set,

LXX

And mounts in spray the skies, and thence again
Returns in an unceasing shower, which round,
With its unemptied cloud of gentle rain,
Is an eternal April to the ground,
Making it all one emerald —how profound
The gulf! and how the Giant Element
From rock to rock leaps with delirious bound,[11]
Crushing the cliffs, which, downward worn and rent
With his fierce footsteps, yield in chasms a fearful vent

LXXI

To the broad column which rolls on, and shows
More like the fountain of an infant sea

1 *Making it as an emerald* —[*D*]
11 *Leaps on from rock to rock—with mighty bound* —[*MS M*]

Torn from the womb of mountains by the throes
Of a new world, than only thus to be
Parent of rivers which flow gushingly
With many windings through the vale —Look back
Lo! where it comes like an Eternity
As if to sweep down all things in its track
Charming the eye with dread —a matchless cataract[1]

LXXII

Horribly beautiful! but on the verge
From side to side beneath the glittering morn
An Iris[2] sits, amidst the infernal surge
Like Hope upon a death bed, and unworn

1 I saw the Cascata del Marmore of Terni twice at different periods—once from the summit of the precipice and again from the valley below The lower view is far to be preferred if the traveller has time for one only but in any point of view, either from above or below it is worth all the cascades and torrents of Switzerland put together the Staubach Reichenbach Pisse Vache fall of Arpenaz etc. are rills in comparative appearance Of the fall of Schaffhausen I cannot speak not yet having seen it

[The Falls of Reichenbach are at Rosenlaui, between Grindelwald and Meiringen the Salanfe or Pisse Vache descends into the valley of the Rhone near Martigny the Nant d'Arpenaz falls into the Arve near Magland on the road between Cluses and Sallanches]

2 Of the time place and qualities of this kind of iris the reader will see a short account in a note to *Manfred* The fall looks so much like 'the Hell of waters" that Addison thought the descent alluded to by the gulf in which Alecto†

* *Manfred* act II sc I *note* This Iris is formed by the rays of the sun on the lower part of the Alpine torrents it is exactly like a rainbow come down to pay a visit and so close that you may walk into it this effect lasts till noon

† This is the gulf through which Virgil's Alecto shoots

Its steady dyes, while all around is torn
By the distracted waters, bears serene
Its brilliant hues with all their beams unshorn
Resembling, 'mid the torture of the scene,
Love watching Madness with unalterable mien

plunged into the infernal regions It is singular enough, that two of the finest cascades in Europe should be artificial —this of the Velino, and the one at Tivoli The traveller is strongly recommended to trace the Velino, at least as high as the little lake called *Pie di Lup* The Reatine territory was the Italian Tempe (Cicer, *Epist ad Attic*, lib iv 15), and the ancient naturalists ["In lacu Velino nullo non die apparere arcus"] (Plin, *Hist Nat*, lib ii cap lxii), amongst other beautiful varieties, remarked the daily rainbows of the lake Velinus A scholar of great name has devoted a treatise to this district alone See Ald Manut, *De Reatina Urbe Agroque*, ap Sallengre, *Nov Thes Ant Rom*, 1735, tom i p 773, *sq*

[The "Falls of the Anio," which passed over a wall built by Sixtus V, and plunged into the Grotto of Neptune, were greatly diminished in volume after an inundation which took place in 1826 The New Falls were formed in 1834]

herself into hell, for the very place, the great reputation of it, the fall of waters, the woods that encompass it, with the smoke and noise that arise from it, are all pointed at in the description

"'Est locus Italiæ
densis hunc frondibus atrum
Urguet utrimque latus nemoris, medioque fragosus
Dat sonitum saxis et torto vertice torrens
Hic specus horrendum et sævi spiracula Ditis
Monstrantur, ruptoque ingens Acheronte vorago
Pestiferas aperit fauces'

Æneid, vii 563-570

It was indeed the most proper place in the world for a Fury to make her exit and I believe every reader's imagination is pleased when he sees the angry Goddess thus sinking, as it were, in a tempest, and plunging herself into Hell, amidst such a scene of horror and confusion"—*Remarks on several Parts of Italy*, by Joseph Addison, Esq, 1761, pp 100, 101

LXXIII

Once more upon the woody Apennine—
The infant Alps which—had I not before
Gazed on their mightier Parents where the pine
Sits on more shaggy summits and where roar [1]
The thundering Lauwine [1]—might be worshipped more
But I have seen the soaring Jungfrau rear [2]
Her never trodden snow, and seen the hoar
Glaciers of bleak Mont Blanc both far and near—
And in Chimari heard the Thunder Hills of fear

LXXIV

Th Acroceraunian mountains of old name
And on Parnassus seen the Eagles fly

1 *Dares not ascend the summit* ——
or *Clothes a more rocky summit* —— —[*MS M erased*]
11 *But I have seen the virgin Jungfrau rear* —[*D*]

1 In the greater part of Switzerland, the avalanches are known by the name of lauwine

[Byron is again at fault with his German Lawine (see Schiller *Wilhelm Tell* act III sc 3) signifies an avalanche not avalanches In stanza XII line 7 a similar mistake occurs It may seem strange that for the sake of local colouring or for metrical purposes he should substitute a foreign equivalent which required a note for a fine word already in vogue But in 1817 avalanche itself had not long been naturalized Fifty years before the Italian *valanca* and *valanche* had found their way into books of travel but avalanche appears first (see *N Eng Dict*, art Avalanche) in 1789 in Coxe's *Trav Swit* XXXVIII II 3 and in poetry perhaps in Wordsworth's *Descriptive Sketches* which were written in 1791–2 Like canon and veldt in our own day it might be regarded as on probation But the fittest has survived and Byron's unlovely and misbegotten lauwine has died a natural death]

Like Spirits of the spot, as 'twere for fame,
For still they soared unutterably high
I've looked on Ida with a Trojan's eye,
Athos Olympus—Ætna—Atlas—made
These hills seem things of lesser dignity,
All, save the lone Soracte's height, displayed
Not *now* in snow, which asks the lyric Roman's aid

LXXV

For our remembrance, and from out the plain
Heaves like a long-swept wave about to break,
And on the curl hangs pausing not in vain
May he, who will, his recollections rake,
And quote in classic raptures, and awake
The hills with Latian echoes—I abhorred
Too much, to conquer for the Poet's sake,[1]
The drilled dull lesson, forced down word by word
In my repugnant youth,[2] with pleasure to record

1 These stanzas may probably remind the reader of Ensign Northerton's remarks, "D—n Homo," etc., * but the reasons for our dislike are not exactly the same I wish to express, that we become tired of the task before we can comprehend the beauty, that we learn by rote before we can get by heart, that the freshness is worn away, and the future pleasure and advantage deadened and destroyed, by the didactic anticipation, at an age when we can neither feel nor

[* "'Don't pretend to more ignorance than you have, Mr Northerton, I suppose you have heard of the Greeks and Trojans, though, perhaps, you have never read Pope's Homer'—'D—n Homer with all my heart,' says Northerton 'I have the marks of him yet There's Thomas of our regiment always carries a Homo in his pocket'"—*The History of Tom Jones*, by H Fielding, VII 12]

LXXVI

Aught that recalls the daily drug which turned
My sickening memory and though Time hath taught

understand the power of compositions which it requires an acquaintance with life as well as Latin and Greek to relish or to reason upon For the same reason we never can be aware of the fulness of some of the finest passages of Shakspeare ("To be or not to be" for instance) from the habit of having them hammered into us at eight years old as an exercise not of mind but of memory so that when we are old enough to enjoy them the taste is gone and the appetite palled In some parts of the continent young persons are taught from more common authors and do not read the best classics till their maturity I certainly do not speak on this point from any pique or aversion towards the place of my education I was not a slow though an idle boy and I believe no one could or can be more attached to Harrow than I have always been and with reason —a part of the time passed there was the happiest of my life and my preceptor the Rev Dr Joseph Drury was the best and worthiest friend I ever possessed whose warnings I have remembered but too well though too late when I have erred —and whose counsels I have but followed when I have done well or wisely If ever this imperfect record of my feelings towards him should reach his eyes let it remind him of one who never thinks of him but with gratitude and veneration —of one who would more gladly boast of having been his pupil if by more closely following his injunctions he could reflect any honour upon his instructor

" [The construction is somewhat involved but the meaning is obvious As a schoolboy the Horatian Muse could not tempt him to take the trouble to construe Horace and even now Soracte brings back unwelcome memories of confinement's lingering hour say 3 quarters of an hour past 3 o clock in the afternoon 3rd school (see *Life* p 8) Moore says that the interlined translations on Byron's school books are a proof of the narrow extent of his classical attainments He must soon have made up for lost time and conquered for the poet's sake, as numerous poetical translations from the classics including the episode of Nisus and Euryalus evidently a labour of love testify Nor too does the trouble he took and the pride he felt in *Hints from Horace* correspond with this profession of invincible distaste]

My mind to meditate what then it learned,[i]
Yet such the fixed inveteracy wrought[ii]
By the impatience of my early thought,
That, with the freshness wearing out before
My mind could relish what it might have sought,
If free to choose, I cannot now restore
Its health but what it then detested, still abhor.[iii]

LXXVII.

Then farewell, Horace—whom I hated so,
Not for thy faults, but mine it is a curse
To understand, not feel thy lyric flow,
To comprehend, but never love thy verse,
Although no deeper Moralist rehearse
Our little life, nor Bard prescribe his art,
Nor livelier Satirist the conscience pierce,
Awakening without wounding the touched heart,
Yet fare thee well upon Soracte's ridge we part

LXXVIII

Oh, Rome! my Country! City of the Soul!
The orphans of the heart must turn to thee,
Lone Mother of dead Empires! and control
In thine shut breasts their petty misery
What are our woes and sufferance? Come and see
The cypress—hear the owl—and plod your way

i *My mind to analyse* —[*MS M*]
ii *Yet such the inveterate impression* —[*MS M erased*]
iii *but what it then abhorred must still abhor* —[*MS M*]

O'er steps of broken thrones and temples—Ye!
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay

LXXIX

The Niobe of nations! there she stands
Childless and crownless in her voiceless woe [1]
An empty urn within her withered hands
Whose holy dust was scattered long ago
The Scipios tomb contains no ashes now [1]
The very sepulchres lie tenantless [2]

1 —— *in her tearless woe* —[*MS M*]

1 [The tomb of the Scipios by the Porta Latina was discovered by the brothers Sassi in May 1780 It consists of several chambers excavated in the tufa One of the larger chambers contained the famous sarcophagus of L Scipio Barbatus the great grandfather of Scipio Africanus which is now in the Vatican in the Atrio Quadrato When the sarcophagus was opened in 1780 the skeleton was found to be entire The bones were collected and removed by Angelo Quirini to his villa at Padua The chambers contained numerous inscriptions which were detached and removed to the Vatican Hobhouse (*Hist Illust* pp *169–171*) is at pains to point out that the discovery of 1780 confirmed the authenticity of an inscription to Lucius son of Barbatus Scipio [illegible] by the I inscripti

2 [T 'either to procure the necessary relics for churches dedicated to Christian saints or martyrs or (a likelier hypothesis) with the expectation of finding the ornaments buried with the dead The sarcophagi were sometimes transported from their site and emptied for the reception of purer ashes He instances those of Innocent II and Clement XII which were certainly constructed for heathen tenants]

Of thine heroic dwellers dost thou flow,
Old Tiber! through a marble wilderness?
Rise, with thy yellow waves, and mantle her distress!

LXXX

The Goth, the Christian Time—War—Flood, and Fire,[2]
Have dealt upon the seven-hilled City's pride.

1 [The reference is to the historical inundations of the Tiber, of which a hundred and thirty-two have been recorded from the foundation of the city down to December, 1870, when the river rose to fifty-six feet—thirty feet above its normal level]

2 [The Goths besieged and sacked Rome under Alaric, A D 410, and Totila, 546 Other barbarian invaders—Genseric, a Vandal, 455, Ricimer, a Sueve, 472, Vitiges, a Dalmatian, 537, Arnulph, a Lombard, 756—may come under the head of "Goth" "The Christian, "from motives of fanaticism"—Theodosius, for instance, in 426, and Stilicho, who burned the Sibylline books—despoiled, mutilated, and pulled down temples Subsequently, popes, too numerous to mention, laid violent hands on the temples for purposes of repair, construction, and ornamentation of Christian churches More than once ancient structures were converted into cannon-balls There were, too, Christian invaders and sackers of Rome Robert Guiscard (Hofmann calls him Wiscardus), in 1004, Frederic Barbarossa, in 1167, the Connétable de Bourbon, in 1527, may be instanced "Time and War" speak for themselves For "Flood," *vide supra* As for "Fire," during the years 1082–84 the Emperor Henry IV burnt "a great part of the Leonine city," and Guiscard "burnt the town from the Flaminian gate to the Antonine column, and laid waste the Esquiline to the Lateran, thence he set fire to the region from that church to the Coliseum and the Capitol" Of earthquakes Byron says nothing, but there were earthquakes, *e g* in 422 and 1349 Another foe, a destroying angel who "wasteth at noonday," modern improvement, had not yet opened a seventh seal (See *Historical Illustrations*, pp 91–168)]

She saw her glories star by star expire,[1]
And up the steep barbarian Monarchs ride
Where the car climbed the Capitol [1] far and wide
Temple and tower went down nor left a site
Chaos of ruins! who shall trace the void
O er the dim fragments cast a lunar light,
And say, 'here was or is where all is doubly night?

LXXXI

The double night of ages and of her [ii]
Night s daughter, Ignorance,[2] hath wrapt and wrap

1 *She saw l er glories one by o ie expire* —[*MS M*]
ii *Tl e double nigl t of Rui i* —— —[*MS M*]

1 [Compare Macaulay s *Lays of Ancient Rome* ' Prophecy of Capys ' stanza xxx —

Blest and thrice blest the Roman
Who sees Rome s brightest day
Who sees that long victorious pomp
Wind down the Sacred Way

2 [The construction is harsh and puzzling Apparently the subject of *hath wrapt* is the *double night of ages* the subjects of *wrap* the 'night of ages and the night of *Ignorance* ' but even so the sentence is ambiguous Not less amazing is the confusion of metaphors Rome is a *desert through which we steer mounted presumably* on a camel—the ship of the desert Mistaken associations are as it were *stumbling* blocks and *no sooner* have we verified an association discovered a ruined temple in the exact site which Livy s pictured page has assigned to it—a discovery as welcome to the antiquarian as water to the thirsty traveller—than our theory is upset and we perceive that we have been deluded by a mirage]

All round us, we but feel our way to err
The Ocean hath his chart, the Stars their map,
And Knowledge spreads them on her ample lap,
But Rome is as the desert where we steer
Stumbling o'er recollections, now we clap
Our hands, and cry "Eureka!" "it is clear"
When but some false Mirage of ruin rises near

LXXXII

Alas! the lofty city! and alas!
The trebly hundred triumphs![1] and the day
When Brutus made the dagger's edge surpass
The Conqueror's sword in bearing fame away!
Alas, for Tully's voice, and Virgil's lay,
And Livy's pictured page! but these shall be
Her resurrection, all beside—decay.
Alas, for Earth, for never shall we see
That brightness in her eye she bore when Rome was free!

LXXXIII

Oh, thou, whose chariot rolled on Fortune's wheel,
Triumphant Sylla![2] Thou, who didst subdue

1 *Alas, for Tully's voice, and Titus' sway*
And Virgil's verse, the first and last must be
Her Resurrection —[*MS M*]

1 Orosius gives 320 for the number of triumphs [*i e* from Romulus to the double triumph of Vespasian and Titus (*Hist*, VII 9)] He is followed by Panvinius, and Panvinius by Mr Gibbon and the modern writers

2 Certainly, were it not for these two traits in the life of

Thy country's foes ere thou wouldst pause to feel
The wrath of thy own wrongs or reap the due
Of hoarded vengeance till thine Eagles flew
O'er prostrate Asia,—thou, who with thy frown
Annihilated senates —Roman too,
With all thy vices—for thou didst lay down
With an atoning smile a more than earthly crown

LXXXIV

Thy dictatorial wreath—couldst thou divine
To what would one day dwindle that which made

Sylla alluded to in this stanza we should regard him as a monster unredeemed by any admirable quality The *atonement* of his voluntary resignation of empire may perhaps be accepted by us as it seems to have satisfied the Romans who if they had not respected must have destroyed him There could be no mean no division of opinion they must have all thought like Eucrates that what had appeared ambition was a love of glory and that what had been mistaken for pride was a real grandeur of soul —(Seigneur vous changez toutes mes idées de la façon dont je vous vois agir Je croyois que vous aviez de l'ambition mais aucun amour pour la gloire je voyois bien que votre âme étoit haute mais je ne soupçonnois pas qu'elle fut grande — *Dialogue de Sylla et d'Eucrate*) *Considerations de la Grandeur des Romains etc* Paris 1795 ii 19 By Charles de Secondat Baron de Montesquieu

[Stanza lxxxiii indicates the following events in the life of Sulla In B C 81 he assumed the name of Felix (or according to Plutarch Epaphroditus Plut *Vitæ* 181^ iv ^87) (line 1) Five years before this B C 86 during the consulship of Marius and Cinna his party had been overthrown and his regulations annulled but he declined to return to Italy until he had brought the war against Mithridates to a successful conclusion B C. 83 (line 3–6) In B C 81 he was appointed dictator (line 7) and B C 79 he resigned his dictatorship and retired into private life (line 9)]

Thee more than mortal? and that so supine
By aught than Romans Rome should thus be laid?[1]
She who was named Eternal, and arrayed
Her warriors but to conquer—she who veiled
Earth with her haughty shadow, and displayed,[11]
Until the o'er-canopied horizon failed,
Her rushing wings—Oh! she who was Almighty hailed!

LXXV

Sylla was first of victors, but our own,[111]
The sagest of usurpers, Cromwell! he
Too swept off senates while he hewed the throne
Down to a block—immortal rebel! See
What crimes it costs to be a moment free,
And famous through all ages! but beneath
His fate the moral lurks of destiny,
His day of double victory and death
Beheld him win two realms, and, happier, yield his breath!

1 *how supine*
Into such dust deserted Rome should fade,
or, *In self-woven sackcloth Rome should thus be laid —*
[*MS M erased*]

11 *The Earth beneath her shadow and displayed*
Her wings as with the horizon and was hailed,
or, *The rushings of his wings and was Almighty hailed —*
[*MS M erased*]

111 *Sylla supreme of Victors—save our own*
The ablest of Usurpers—Cromwell—he
Who swept off Senates—while he hewed the Throne
Down to a block—immortal Villain! See
What crimes, etc —[*MS M*]

1 On the 3rd of September Cromwell gained the victory of

LXXXVI

The third of the same Moon whose former course
Had all but crowned him, on the selfsame day
Deposed him gently from his throne of force
And laid him with the Earth s preceding clay
And showed not Fortune thus how fame and sway
And all we deem delightful and consume
Our souls to compass through each arduous way
Are in her eyes less happy than the tomb?
Were they but so in Man s how different were his doom!

LXXXVII

And thou dread Statue![1] yet existent in [AH]
The austerest form of naked majesty—
Thou who beheldest mid the assassins din
At thy bathed base the bloody Cæsar lie
Folding his robe in dying dignity—
An offering to thine altar from the Queen
Of gods and men great Nemesis! did he die
And thou too perish Pompey? have ye been
Victors of countless kings, or puppets of a scene?

Dunbar [1650] a year afterwards he obtained his crown ing mercy of Worcester [1651] and a few years after [1658] on the same day which he had ever esteemed the most fortunate for him died

1 [The statue of Pompey in the Sala dell Udinanza of the Palazzo Spada is no doubt a portrait and belongs to the close of the Republican period It cannot however with any certainty be identified with the statue in the Curia at whose base great Cæsar fell (See *Antike Bildwerke in Rom* F Matz F von Duhn 1 309)]

LXXXVIII

And thou, the thunder-stricken nurse of Rome![1]
She-wolf! whose brazen-imaged dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest — Mother of the mighty heart,
Which the great Founder sucked from thy wild teat,
Scorched by the Roman Jove's ethereal dart,
And thy limbs black with lightning — dost thou yet
Guard thine immortal cubs, nor thy fond charge forget?

LXXXIX

Thou dost, — but all thy foster-babes are dead
The men of iron, and the World hath reared
Cities from out their sepulchres — men bled
In imitation of the things[2] they feared,
And fought and conquered, and the same course steered,
At apish distance, but as yet none have,

1 [The bronze "Wolf of the Capitol" in the Palace of the Conservators is unquestionably ancient, belonging to the end of the sixth or beginning of the fifth century B.C., and probably of Græco-Italian workmanship. The twins, as Winckelmann pointed out (see Hobhouse's *note*), are modern, and were added under the impression that this was the actual bronze described by Cicero, *Cat.*, iii. 8, and Virgil, *Æn.*, viii. 631. (See *Monuments de l'Art Antique*, par Olivier Rayet, Paris, 1884, Livraison 11, Planche 7.)]

2 [The Roman "things" whom the world feared, set the fashion of shedding their blood in the pursuit of glory. The nations, of modern Europe, "bastard" Romans, have followed their example.]

Nor could the same supremacy have neared
Save one vain Man, who is not in the grave—
But, vanquished by himself to his own slaves a slave—[1]

XC

The fool of false dominion—and a kind
Of bastard Cæsar following him of old
With steps unequal, for the Roman s mind
Was modelled in a less terrestrial mould [2]
With passions fiercer yet a judgment cold [2]
And an immortal instinct which redeemed
The frailties of a heart so soft yet bold—
Alcides with the distaff now he seemed
At Cleopatra s feet —and now himself he beamed

XCI

And came—and saw—and conquered [3] But the man
Who would have tamed his Eagles down to flee

1 [Compare *The Age of Bron e* v —

The king of kings and yet of slaves the slave]

2 [In *Comparison of the Present State of France with that of Rome* etc published in the *Morning Post* September 21 1802 Coleridge speaks of Buonaparte as the new Cæsar but qualifies the expression in a note But if reserve if darkness if the employment of spies and informers if an indifference to all religions except as instruments of state policy against our will the name and history of Tiberius —*Essays on His Own Times* II 481]

3 [According to Suetonius I 57 the famous words *Veni*

Like a trained falcon, in the Gallic van,[1]
Which he, in sooth, long led to Victory,
With a deaf heart which never seemed to be
A listener to itself, was strangely framed,
With but one weakest weakness—Vanity,
Coquettish in ambition—still he aimed
And what? can he avouch, or answer what he claimed?[2]

XCII

And would be all or nothing—nor could wait
For the sure grave to level him; few years
Had fixed him with the Cæsars in his fate
On whom we tread. For *this* the conqueror rears
The Arch of Triumph! and for this the tears
And blood of earth flow on as they have flowed,
An universal Deluge, which appears
Without an Ark for wretched Man's abode,
And ebbs but to reflow! Renew thy rainbow, God![3]

1 *Of petter passions which raged angrily*—[*MS M erased*]
11 *At what? can he reply? his lusting is unnamed*—
[*MS M erased*]
111 *How oft—how long, oh God!*—[*MS M erased*]

Vidi, *Vici*, were blazoned on litters in the triumphal procession which celebrated Cæsar's victory over Pharnaces II, after the battle of Zela (B C 47)]

1 [By "flee" in the "Gallic van," Byron means "fly towards, not away from, the foe" He was, perhaps, thinking of the Biblical phrases, "flee like a bird" (*Ps* XI 1), and "flee upon horses" (*Isa* XXX 16), but he was not careful to "tame down" words to his own use and purpose]

XCIII

What from this barren being do we reap?[1]
Our senses narrow and our reason frail
Life short, and truth a gem which loves the deep
And all things weighed in Custom's falsest scale
Opinion an Omnipotence —whose veil
Mantles the earth with darkness, until right
And wrong are accidents, and Men grow pale
Lest their own judgments should become too bright
And their free thoughts be crimes and Earth have too much light

XCIV

And thus they plod in sluggish misery
Rotting from sire to son and age to age[3]

1 *And thus they sleep in some dull certainty* —[*MS M erased*]

1 —— Omnes pœne veteres qui nihil cognosci nihil percipi nihil sciri posse dixerunt angustos sensus imbecillos animos brevia curricula vitæ et (ut Democritus) in profundo veritatem esse demersam opinionibus et institutis omnia teneri nihil veritati relinqui deinceps omnia tenebris circumfusa esse dixerunt —*Academ* lib I cap 12 The eighteen hundred years which have elapsed since Cicero wrote this have not removed any of the imperfections of humanity and the complaints of the ancient philosophers may *without injustice or affectation* be transcribed in a poem written yesterday

2 [Compare Gray's *Elegy* stanza xv —

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear]

3 [Compare *As You Like It* act II sc 7 lines 26–28—

And so from hour to hour we ripe and ripe
And then from hour to hour we rot and rot
And thereby hangs a tale]

Proud of their trampled nature, and so die,[1]
Bequeathing their hereditary rage
To the new race of inborn slaves, who wage
War for their chains, and rather than be free,
Bleed gladiator-like, and still engage
Within the same Arena where they see
Their fellows fall before, like leaves of the same tree

XCV.

I speak not of men's creeds—they rest between
Man and his Maker but of things allowed,
Averred, and known, and daily, hourly seen
The yoke that is upon us doubly bowed,
And the intent of Tyranny avowed,
The edict of Earth's rulers, who are grown
The apes of him who humbled once the proud,
And shook them from their slumbers on the throne,
Too glorious, were this all his mighty arm had done

XCVI

Can tyrants but by tyrants conquered be,
And Freedom find no Champion and no Child[1]

1 *For such existence is as much to die*—[*MS M erased*]
or, *Bequeathing their trampled natures till they die*—
[*MS M erased*]

1 [In his speech *On the Continuance of the War with France*, which Pitt delivered in the House of Commons, February 17, 1800, he described Napoleon as "the child and champion of Jacobinism" At least the phrase occurs in

Such as Columbia saw arise when she
Sprung forth a Pallas armed and undefiled?
Or must such minds be nourished in the wild
Deep in the unpruned forest, midst the roar [1]
Of cataracts where nursing Nature smiled
On infant Washington? Has Earth no more
Such seeds within her breast, or Europe no such shore?

XCVII

But France got drunk with blood to vomit crime [i]
And fatal have her Saturnalia been [ii]
To Freedom's cause in every age and clime
Because the deadly days which we have seen
And vile Ambition that built up between
Man and his hopes an adamantine wall

1 *Deep in the lone Savannah* —— —[*MS M erased*]
ii *Too long hath Earth been drunk with blood and crime* —
[*MS M erased*]
iii *Her span of freedom hath but fatal been*
To that of any coming age or clime —[*MS M*]

the report which Coleridge prepared for the *Morning Post* of February 18 1800 and it appears in the later edition in the Collection of Pitt's speeches It does not occur in the speech as reported by the *Times* It is curious that in the jottings which Coleridge Parliamentary reporter *pro hac vice* scrawled in pencil in his note book the phrase appears as the nursling and champion of Jacobinism and it is possible that the alternative of the more rhetorical but less forcible child was the poet's handiwork It became a current phrase and Coleridge more than once reverts to it in the articles which he contributed to the *Morning Post* in 180 (See *Essays on His Own Times* II 93 and III 1009–1019 and *Letters of Samuel Taylor Coleridge* 189, I 3?7 *note*)]

And the base pageant[1] last upon the scene,
Are grown the pretext for the eternal thrall
Which nips Life's tree, and dooms Man's worst his second fall[2]

XCVIII.

Yet, Freedom! yet thy banner, torn, but flying,
Streams like the thunder-storm *against* the wind,[3]
Thy trumpet voice, though broken now and dying,
The loudest still the Tempest leaves behind,
Thy tree hath lost its blossoms, and the rind,
Chopped by the axe, looks rough and little worth,
But the sap lasts, and still the seed we find
Sown deep, even in the bosom of the North,
So shall a better spring less bitter fruit bring forth

XCIX

There is a stern round tower of other days,[4]
Firm as a fortress, with its fence of stone,

1 [By the "base pageant" Byron refers to the Congress of Vienna (September, 1815), the "Holy Alliance" (September 26), into which the Duke of Wellington would not enter, and the Second Treaty of Paris, November 20, 1815.]

2 [Compare Shelley's *Hellas Poems*, 1895, II 358—

"O Slavery! thou frost of the world's prime,
Killing its flowers, and leaving its thorns bare!"]

3 [Shelley chose the first two lines of this stanza as the motto for his *Ode to Liberty*.]

4 Alluding to the tomb of Cecilia Metella, called Capo di Bove. [Four words, and two initials, compose the whole of the transcription which, whatever was its ancient position,

Such as an army's baffled strength delays
Standing with half its battlements alone
And with two thousand years of ivy grown
The garland of Eternity, where wave
The green leaves over all by Time o'erthrown —
What was this tower of strength? within its cave
What *treasure lay so locked so hid?*— A *woman's grave*

C.

But who was she the Lady of the dead
Tombed in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of Chiefs and Heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was she not
So honoured—and conspicuously there
Where meaner relics must not dare to rot
Placed to commemorate a more than mortal lot?

1 *So massily begirt—what lay* — —[*MS M*]

is n r r sepulchre CÆCILIA.
Q

sion of the fortress in 1312, and the German army of Henry VII marched from Rome attacked took and burnt it but were unable to make themselves by force masters of the citadel—that is the tomb" The fence of stone refers to the quadrangular basement of concrete on which the circular tower rests The tower was originally coated with marble which was stripped off for the purpose of making lime The work of destruction is said to have been carried out during the interval between Poggio's (see his *De Fort Var* ap Sall, *Not Thes Ant Rom* 1735 i 501 *sq*) first and second visits to Rome (See Hobhouse's *Illust*, pp 202 203 *Handbook for Rome* p 360)]

CI

Was she as those who love their lords, or they
Who love the lords of others? such have been
Even in the olden time, Rome's annals say
Was she a matron of Cornelia's mien,
Or the light air of Egypt's graceful Queen,
Profuse of joy or 'gainst it did she war,
Inveterate in virtue? Did she lean
To the soft side of the heart, or wisely bar
Love from amongst her griefs? for such the affections are[1]

CII

Perchance she died in youth it may be, bowed
With woes far heavier than the ponderous tomb
That weighed upon her gentle dust a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites[1] early death yet shed
A sunset charm around her, and illume
With hectic light, the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like red

1 *Love from her duties—still a conqueress in the war* —
[*MS M erased*]

1 Ὃν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος
Τὸ γὰρ θανεῖν οὐχ αἰσχρὸν, ἀλλ' αἰσχρῶς θανεῖν
Gnomici Poetæ Græci, R F P Brunck, 1784, p 231

CIII

Perchance she died in age—surviving all
Charms—kindred—children—with the silver gray
On her long tresses which might yet recall
It may be still a something of the day
When they were braided and her proud array
And lovely form were envied praised and eyed
By Rome—But whither would Conjecture stray?[1]
Thus much alone we know—Metella died
The wealthiest Roman's wife Behold his love or pride!

CIV

I know not why—but standing thus by thee
It seems as if I had thine inmate known
Thou Tomb! and other days come back on me
With recollected music though the tone
Is changed and solemn like the cloudy groan
Of dying thunder on the distant wind,

1 [It is more likely to have been the pride than the love of Crassus which raised so superb a memorial to a wife whose name is not mentioned in history unless she be supposed to be that lady whose intimacy with Dolabella was so offensive to Tullia the daughter of Cicero or she who was divorced by Lentulus Spinther or she perhaps the same person from whose ear the son of Æsopus transferred a precious jewel to enrich his daughter (*vide* Hor, *Sat* II 3 239) (*Hist Illust* p 200) The wealth of Crassus was proverbial as his *agnomen* Dives, testifies (Plut *Crassus* II III Lipsiæ 1813 V 156 *sq*)]

Yet could I seat me by this ivied stone
Till I had bodied forth the heated mind [1]
Forms from the floating wreck which Ruin leaves behind

CV

And from the planks, far shattered o'er the rocks,
Built me a little bark of hope, once more
To battle with the Ocean and the shocks
Of the loud breakers, and the ceaseless roar
Which rushes on the solitary shore
Where all lies foundered that was ever dear
But could I gather from the wave-worn store
Enough for my rude boat, where should I steer?
There woos no home, nor hope, nor life, save what is here [11]

CVI.

Then let the Winds howl on! their harmony
Shall henceforth be my music, and the Night
The sound shall temper with the owlets' cry,
As I now hear them, in the fading light
Dim o'er the bird of darkness' native site,
Answering each other on the Palatine,
With their large eyes, all glistening gray and bright,
And sailing pinions Upon such a shrine
What are our petty griefs?- let me not number mine

1 *Till I had called forth even from the mind* —[*MS M erased*] *with heated mind* —[*MS M*]
11 *I have no home* —[*MS M*]

CVII

Cypress and ivy, weed and wallflower grown [1]
Matted and massed together—hillocks heaped
On what were chambers—arch crushed column strown
In fragments—choked up vaults and frescos steeped
In subterranean damps, where the owl peeped,[1]
Deeming it midnight —Temples—Baths—or Halls?
Pronounce who can for all that Learning reaped
From her research hath been that these are walls—
Behold the Imperial Mount! tis thus the Mighty falls [2]

1 —— *wherein I ave creeped*
Tl e Reptiles which ——
or *Scorpion and blindworm* —— —[*MS M erased*]

1 [Compare Rogers s *Italy* Rome (*Poems* 185?) ii 169—

Or climb the I alatine

Long while the seat of Rome hereafter found
Less than enough (so monstrous was the brood
Engendered there so Titan like) to lodge
One in his madness and inscribe my name—
My name and date on some broad aloe leaf
That shoots and spreads within those very walls
Where Virgil read aloud his tale divine
When his voice faltered and a mother wept
Tears of delight! *

And compare Shelley s *Poetical Works* 1895 iii 276—

Rome has fallen [illegible]

2 The Palatine is one mass of ruins particularly on the side towards the Circus Maximus The very soil is formed of crumbled brickwork Nothing has been told—nothing can be told—to satisfy the belief of any but the Roman

[At the words *Tu Marcellus eris etc* (*vid* Tib Cl Donatus *Life of Virgil* (Virg , *Opera*) Leeuwarden 16 7 vol 1)]

CVIII

There is the moral of all human tales,[1]
'Tis but the same rehearsal of the past,

antiquary [The Palatine was the site of the successive "Domus" of Augustus, Tiberius, and Caligula, and of the *Domus Transitoria* of Nero, which perished when Rome was burnt Later emperors—Vespasian, Domitian, Septimius Severus—added to the splendour of the name-giving Palatine "The troops of Genseric," says Hobhouse (*Hist Illust*, p 206), "occupied the Palatine, and despoiled it of all its riches and when it again rises, it rises in ruins" Systematic excavations during the last fifty years have laid bare much that was hidden, and "learning and research" have in parts revealed the "obliterated plan," but, in 1817, the "shapeless mass of ruins" defied the guesses of antiquarians "Your walks in the Palatine ruins will be undisturbed, unless you startle a fox in breaking through the brambles in the corridors, or burst unawares through the hole of some shivered fragments into one of the half-buried chambers, which the peasants have blocked up to serve as stalls for their jackasses, or as huts for those who watch the gardens" (*Hist Illust*, p 212)]

1 The author of the *Life of Cicero*, speaking of the opinion entertained of Britain by that orator and his contemporary Romans, has the following eloquent passage —"From their railleries of this kind, on the barbarity and misery of our island, one cannot help reflecting on the surprising fate and revolutions of kingdoms, how Rome, once the mistress of the world, the seat of arts, empire, and glory, now lies sunk in sloth, ignorance, and poverty, enslaved to the most cruel as well as to the most contemptible of tyrants, superstition and religious imposture, while this remote country, anciently the jest and contempt of the polite Romans, is become the happy seat of liberty, plenty, and letters, flourishing in all the arts and refinements of civil life, yet running, perhaps, the same course which Rome itself had run before it, from virtuous industry to wealth, from wealth to luxury, from luxury to an impatience of discipline and corruption of morals till, by a total degeneracy and loss of virtue, being grown ripe for destruction, it fall a prey at last to some hardy oppressor, and, with the loss of liberty, losing everything that is valuable, sinks gradually again into its original barbarism" (See *Life of M. Tullius Cicero*, by Conyers Middleton, D D, 1823, sect vi vol i pp 399, 400)

First Freedom and then Glory—when that fails
Wealth—Vice—Corruption—Barbarism at last
And History, with all her volumes vast
Hath but *one* page—'tis better written here
Where gorgeous Tyranny hath thus amassed
All treasures all delights that Eye or Ear
Heart Soul could seek—Tongue ask—Away with words! draw near

CIX

Admire—exult—despise—laugh—weep—*for here*
There is such matter for all feeling—Man![1]
Thou pendulum betwixt a smile and tear,
Ages and Realms are crowded in this span
This mountain whose obliterated plan
The pyramid of Empires pinnacled
Of Glory's gewgaws shining in the van
Till the Sun's rays with added flame were filled!
Where are its golden roofs?[1] where those who dared to build?

1 *Oh ho ho ho—thou creature of a Man*—[*MS M erased*]
11 *And show of Glory's gewgaws in the van*
And the Sun's rays with flames more dazzling filled—[*MS M*]

1 [The golden roofs were those of Nero's *Domus Aurea* which extended from the north west corner of the Palatine to the Gardens of Mæcenas on the Esquiline spreading over the sites of the Temple of Vesta and Rome on the platform of the Velia the Colosseum and the Thermæ of Titus as far as the Sette Sale In the fore court was the colossal statue of Nero The pillars of the colonnade which measured a thousand feet in length stood three deep All that was not lake or wood or vineyard or pasture was overlaid with plates of gold picked out with gems and mother of pearl (Suetonius VI 31 Tacitus *Ann* XV 4)

CX

Tully was not so eloquent as thou,
Thou nameless column[1] with the buried base!
What are the laurels of the Cæsar's brow?
Crown me with ivy from his dwelling-place.
Whose arch or pillar meets me in the face,
Titus or Trajan's? No 'tis that of Time
Triumph, arch, pillar, all he doth displace!
Scoffing, and apostolic statues[2] climb
To crush the imperial urn, whose ashes slept sublime,

1 *all he doth deface.*—[*MS M*]

Substructions of the *Domus Aurea* have been discovered on the site of the Baths of Titus and elsewhere, but not on the Palatine itself. Martial, *Epig.* 695 (*Lib. Spect.*, ii), celebrates Vespasian's restitution of the *Domus Aurea* and its "policies" to the people of Rome:

"Hic ubi sidereus propius videt astra colossus
Et crescunt media pegmata celsa via,
Invidiosa feri radiabant atria regis
Unaque jam tota stabat in urbe domus."

"Here where the Sun-god greets the Morning Star,
And tow'ring scaffolds block the public way,
Fell Nero's loathed pavilion flashed afar,
Erect and splendid 'mid the town's decay."]

1 [By the "nameless" column Byron means the column of Phocas, in the Forum. But, as he may have known, it had ceased to be nameless when he visited Rome in 1817. During some excavations which were carried out under the auspices of the Duchess of Devonshire, in 1813, the soil which concealed the base was removed, and an inscription, which attributes the erection of the column to the Exarch Smaragdus, in honour of the Emperor Phocas, A.D. 608, was brought to light. The column was originally surmounted by a gilded statue, but it is probable that both column and statue were stolen from earlier structures and rededicated to Phocas. Hobhouse (*Hist. Illust.*, pp. 240–242) records the discovery, and prints the inscription *in extenso*.]

2 The column of Trajan is surmounted by St. Peter, that of Aurelius by St. Paul. (See *Hist. Illust.*, p. 214.)

CXI

Buried in air, the deep blue sky of Rome
And looking to the stars they had contained
A Spirit which with these would find a home
The last of those who o er the whole earth reigned
The Roman Globe—for, after, none sustained,
But yielded back his conquests —he was more
Than a mere Alexander, and unstained
With household blood and wine, serenely wore
His sovereign virtues—still we Trajan s[1] name adore

[The column was excavated by Paul III in the sixteenth century In 1588 Sixtus V replaced the bronze statue of Trajan holding a gilded globe which had originally surmounted the column by a statue of St Peter, in gilt bronze The legend was that Trajan s ashes were contained in the globe They are said to have been deposited by Hadrian in a golden urn in a vault under the column It is certain that when Sixtus V opened the chamber he found it empty A medal was cast in honour of the erection of the new statue inscribed with the words of the Magnificat *Exal vit humiles*]

1 Trajan was *proverbially* the best of the Roman princes and it would be easier to find a sovereign uniting exactly the opposite characteristics than one possessed of all the happy qualities ascribed to this emperor When he mounted the throne says the historian Dion he was strong in body, he was vigorous in mind age had impaired none of his faculties he was altogether free from envy and from detraction he honoured all the good and he advanced them and on this account they could not be the objects of his fear or of his hate he never listened to informers he gave not way to his anger he abstained equally from unfair exactions and unjust punishments he had rather be loved as a man than honoured as a sovereign he was affable with his people respectful to the senate and universally beloved by both he inspired none with dread but the enemies of his country (See Eutrop *Hist Rom Brev* lib viii cap v Dion *Hist Rom* lib lxiii caps vi vii)

[M Ulpius Trajanus (A D 52–117) celebrated a triumph

CXII

Where is the rock of Triumph,[1] the high place
Where Rome embraced her heroes? where the steep

over the Dacians in 103 and 106 It is supposed that the column which stands at the north end of the Forum Trajanum commemorated the Dacian victories In 115–16 he conquered the Parthians, and added the province of Armenia Minor to the empire It was not, however, an absolute or a final victory The little desert stronghold of Atræ, or Hatra, in Mesopotamia, remained uncaptured, and, instead of incorporating the Parthians in the empire, he thought it wiser to leave them to be governed by a native prince under the suzerainty of Rome His conquests were surrendered by Hadrian, and henceforth the tide of victory began to ebb He died on his way back to Rome, at Selinus, in Cilicia, in August, 117

Trajan's "moderation was known unto all men" Pliny, in his *Panegyricus* (xxii), describes his first entry into Rome He might have assumed the state of a monarch or popular hero, but he walked afoot, conspicuous, pre-eminent, a head and shoulders above the crowd—a triumphal entry, but it was imperial arrogance, not civil liberty, over which he triumphed "You were our king," he says, "and we your subjects, but we obeyed you as the embodiment of our laws" Martial (*Epig*, x 72) hails him not as a tyrant, but an emperor—yea, more than an emperor—as the most righteous of lawgivers and senators, who had brought back plain Truth to the light of day, and Claudian (viii 318) maintains that his glory will live, not because the Parthians had been annexed, but because he was "mitis patriæ" The divine honours which he caused to be paid to his adopted father, Nerva, he refused for himself "For just reasons," says Pliny, "did the Senate and people of Rome assign thee the name and title of Optimus" Another honour awaited him "Il est seul Empereur," writes M De La Berge, "dont les restes aient reposé dans l'enceinte de la ville Éternelle" (See Pliny's *Panegyricus, passim*, and *Essai sur le règne de Trajan*, Bibliotheque de L'École des Hautes Études, Paris, 1877)]

1 [The archæologists of Byron's day were unable to fix the exact site of the temple of Jupiter Optimus Maximus on the Capitoline "On which side," asks Hobhouse (*Hist Illust*, p 224), "stood the citadel, on what the great temple of the

Tarpeian?—fittest goal of Treason's race
The Promontory whence the Traitor's Leap[1]
Cured all ambition?[1] Did the conquerors heap
Their spoils here? Yes and in yon field below
A thousand years of silenced factions sleep—
The Forum where the immortal accents glow,
And still the eloquent air breathes—burns with Cicero![11, 2]

CXIII

The field of Freedom—Faction—Fame—and Blood
Here a proud people's passions were exhaled,

1 *The State Leucadia* —— —[*MS V erased*]
11. *There first did Tul'y's burning accents g ow?*
Yes—eloquently still—the echoes tell n e so —[*D*]

Capitol and did the temple stand in the citadel? Excavations which were carried on in 1876-7 by Professors Jordan and Lanciani enabled them to identify with tolerable certainty" the site of the central temple and its adjacent wings with the site of the Palazzo Caffarelli and its dependencies which occupy the south east section of the Mons Capitolinus There are still however rival Tarpeian Rocks —one (in the Vicolo della Rupe Tarpea) on the western edge of the hill facing the Tiber and the other (near the Casa Tarpea) on the south east towards the Palatine But if Dionysius who describes the Traitor's Leap as being in sight of the Forum is to be credited the actual precipice from which traitors (and other criminals *e g* bearers of false witness) were thrown must have been somewhere on the southern and now less precipitous escarpment of the mount]

1 [M Manlius who saved the Capitol from the Gauls in B C 390, was afterwards (B C 384) arraigned on a charge of high treason by the patricians condemned and by order of the tribunes thrown down the Tarpeian Rock. Livy (vi 0) credits him with a fœda cupiditas regni —a depraved ambition for assuming the kingly power]

2 [Compare Gray's *Odes* The Progress of Poesy iii 3 line 4—

Thoughts that breathe and words that burn]

From the first hour of Empire in the bud
To that when further worlds to conquer failed,
But long before had Freedom's face been veiled,
And Anarchy assumed her attributes,
Till every lawless soldier who assailed
Trod on the trembling Senate's slavish mutes,
Or raised the venal voice of baser prostitutes.

CXIV.

Then turn we to her latest Tribune's name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame
The friend of Petrarch hope of Italy
Rienzi! last of Romans![1] While the tree
Of Freedom's withered trunk puts forth a leaf,

1 [Nicolas Gabrino di' Rienzo, or Rienzi, commonly called Cola di' Rienzi, was born in 1313 The son of a Roman innkeeper, he owed his name and fame to his own talents and natural gifts His mission, or, perhaps, ambition, was to free Rome from the tyranny and oppression of the great nobles, and to establish once more "the good estate," that is, a republic This for a brief period Rienzi accomplished On May 20, 1347, he was proclaimed tribune and liberator of the Holy Roman Republic "by the authority of the most merciful Lord Jesus Christ" Of great parts, and inspired by lofty aims, he was a poor creature at heart—a "bastard" Napoleon—and success seems to have turned his head After eight months of royal splendour, purchased by more than royal exactions, the tide of popular feeling turned against him, and he was forced to take refuge in the Castle of St Angelo (December 15, 1347) Years of wandering and captivity followed his first tribunate, but at length, in 1354, he was permitted to return to Rome, and, once again, after a rapid and successful reduction of the neighbouring states, he became the chief power in the state But an act of violence, accompanied by treachery, and, above all, the necessity of

Even for thy tomb a garland let it be—
The Forum's champion and the people's chief—
Her new born Numa thou—with reign, alas! too brief

CV

Egeria! sweet creation of some heart[1]
Which found no mortal resting place so fair
As thine ideal breast whate'er thou art
Or wert,—a young Aurora of the air
The nympholepsy[1] of some fond despair—[1]
Or—it might be—a Beauty of the earth

1 *The lovely madness of some fond despair* —[*MS M*]

imposing heavier taxes than the city could bear [illegible] popular discontent and during a revolt (October 8 1354) after a dastardly attempt to escape and conceal himself, he was recognized by the crowd and stabbed to death

Petrarch first made his acquaintance in 1340 when he was summoned to Rome to be crowned as poet laureate Afterwards when Rienzi was imprisoned at Avignon, Petrarch interceded on his behalf with the pope but for a time in vain He believed in and shared his enthusiasms and it is probable that the famous Canzone Spirto gentil che quelle membra reggi" was addressed to the Last of the Tribunes

Rienzi's story forms the subject of a tragedy by Gustave Drouineau which was played at the Odéon January 8 18 6 of Bulwer Lytton's novel *The Last of the Tribunes* which was published in 1835 and of an opera (184) by Richard Wagner

(See *Encyc Met* art Rome by Professor Villari La Rousse *G Dict Univ* art Rienzi and a curious pamphlet by G W Meadley London 18 1 entitled *Two Pairs of Historical Portraits* in which an attempt is made to trace [illegible] characters and careers of

may be paraphrased as
eigned that one who had
seen a nymph was henceforth possessed by her image, and

Who found a more than common Votary there
Too much adoring—whatsoe'er thy birth,
Thou wert a beautiful Thought, and softly bodied forth

CXVI

The mosses of thy Fountain[1] still are sprinkled
With thine Elysian water-drops, the face

beside himself with longing for an impossible ideal Compare stanza cxxii line 7—

"The unreached Paradise of our despair"

Compare, too, *Kubla Khan*, lines 52, 53—

"For he on honey-dew hath fed,
And drunk the milk of Paradise"]

1 [Byron is describing the so-called Grotto of Egeria, which is situated a little to the left of the Via Appia, about two miles to the south-east of the Porta di Sebastiano "Here, beside the Almo rivulet [now the Maranna d Caffarella], is a ruined nymphæum which was called the 'Grotto of Egeria,' till the discovery of the true site of the Porta Capena fixed that of the grotto within the walls It is now known that this nymphæum belonged to the suburban villa called Triopio of Herodes Atticus" The actual site of Egeria's fountain is in the grounds of the Villa Mattei, to the south-east of the Cælian, and near the Porta Metronia "It was buried, in 1867, by the military engineers, while building their new hospital near S Stefano Rotondo" (Prof Lanciani)

In lines 5–9 Byron is recalling Juvenal's description of the valley of Egeria, under the mistaken impression that here, and not by "dripping Capena," was the trysting-place of Numa and the goddess Juvenal has accompanied the seer Umbritius, who was leaving Rome for Capua, as far as the Porta Capena, and while the one waggon, with its slender store of goods, is being loaded, the friends take a stroll—

"In vallem Egeriæ descendimus et speluncas
Dissimiles veris Quanto præstantius esset
Numen aquæ, viridi si margine clauderet undas
Herba, nec ingenuum violarent marmora tophum?"
Sat I iii 17–20.

The grove and shrine of the sacred fountain, which had

Of thy cave guarded Spring with years unwrinkled
Reflects the meek-eyed Genius of the place
Whose green wild margin now no more erase
Art's works nor must the delicate waters sleep
Prisoned in marble—bubbling from the base
Of the cleft statue with a gentle leap
The rill runs o'er—and round fern flowers and ivy creep

CXVII

Fantastically tangled the green hills
Are clothed with early blossoms—through the grass
The quick-eyed lizard rustles—and the bills
Of summer birds sing welcome as ye pass
Flowers fresh in hue and many in their class
Implore the pausing step and with their dyes
Dance in the soft breeze in a fairy mass,
The sweetness of the Violet's deep blue eyes
Kissed by the breath of heaven seems coloured by its skies[1]

been let to the Jews (lines 13–16) are not to be confounded with the artificial caverns near Herod's Nymphaeum, which Juvenal thought were in bad taste and Byron rejoiced to find reclaimed and reclothed by Nature]

1 [Compare Shelley's *Prometheus Unbound*, act iv (*Poetical Works* 1893 ii 97)—

As a violet's gentle eye
Gazes on the azure sky
Until its hue grows like what it beholds]

CXVIII.

Here didst thou dwell, in this enchanted cover,[1]
Egeria! thy all heavenly bosom beating
For the far footsteps of thy mortal lover,
The purple Midnight veiled that mystic meeting
With her most starry canopy[2] and seating
Thyself by thine adorer, what befel?
This cave was surely shaped out for the greeting
Of an enamoured Goddess, and the cell
Haunted by holy Love — the earliest Oracle!

CXIX

And didst thou not, thy breast to his replying,
Blend a celestial with a human heart,
And Love, which dies as it was born, in sighing,
Share with immortal transports? could thine art
Make them indeed immortal, and impart
The purity of Heaven to earthly joys,
Expel the venom and not blunt the dart
The dull satiety which all destroys
And root from out the soul the deadly weed which cloys?

1 *Feel the quick throbbing of a human heart*
And the sweet sorrows of its deathless dying —[*MS M erased*]
or, *And the sweet sorrow which exults in dying* —[*MS M erased*]

1 [Compare *Kubla Khan*, lines 12, 13—
"But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!"]

2 [Compare *Hamlet*, act II sc 2, line 292—
"This most excellent canopy the Air"]

CXX

Alas! our young affections run to waste
Or water but the desert! whence arise
But weeds of dark luxuriance tares of haste
Rank at the core though tempting to the eyes
Flowers whose wild odours breathe but agonies
And trees whose gums are poison, such the plants
Which spring beneath her steps as Passion flies
O'er the World's wilderness and vainly pants
For some celestial fruit forbidden to our wants

CXXI

Oh Love! no habitant of earth thou art—
An unseen Seraph we believe in thee—
A faith whose martyrs are the broken heart—
But never yet hath seen nor e'er shall see
The naked eye thy form as it should be [1]
The mind hath made thee, as it peopled Heaven
Even with its own desiring phantasy,
And to a thought such shape and image given
As haunts the unquenched soul—parched—wearied—wrung—and riven

1 *Oh Love! thou art no habitant of Earth*
An unseen Seraph we believe in thee
And can point out thy time and place of birth —[*D erased*]

1 [M. Darmesteter traces the sentiment to a maxim (No. 76) of La Rochefoucauld: Il est du véritable amour comme de l'apparition des esprits: tout le monde en parle mais peu de gens en ont vu.]

CXXII

Of its own beauty is the mind diseased,
And fevers into false creation — where,
Where are the forms the sculptor's soul hath seized?
In him alone. Can Nature show so fair?
Where are the charms and virtues which we dare
Conceive in boyhood and pursue as men,
The unreached Paradise of our despair,
Which o'er-informs[1] the pencil and the pen,
And overpowers the page where it would bloom again?

CXXIII

Who loves, raves[2] — 'tis youth's frenzy — but the cure
Is bitterer still, as charm by charm unwinds
Which robed our idols, and we see too sure
Nor Worth nor Beauty dwells from out the mind's
Ideal shape of such, yet still it binds
The fatal spell, and still it draws us on,
Reaping the whirlwind from the oft-sown winds,
The stubborn heart, its alchemy begun,
Seems ever near the prize — wealthiest when most undone

1 [Compare Dryden on Shaftesbury (*Absalom and Achitophel*, pt 1 lines 156–158)—

"A fiery soul which, working out its way,
Fretted the pigmy-body to decay,
And o'er-informed the tenement of clay"]

2 [The Romans had more than one proverb to this effect, *e.g.* "Amantes Amentes sunt" (*Adagia Veterum*, 1643, p 52), "Amare et sapere vix Deo conceditur" (Syri *Sententiæ*, 1818, p 5)]

CXXIV

We wither from our youth we gasp away—
Sick—sick, unfound the boon—unslaked the thirst
Though to the last in verge of our decay
Some phantom lures such as we sought at first—
But all too late—so are we doubly curst
Love Fame Ambition Avarice—'tis the same
Each idle—and all ill—and none the worst—
For all are meteors with a different name[1]
And Death the sable smoke where vanishes the flame

CXXV

Few—none—find what they love or could have loved
Though accident blind contact and the strong
Necessity of loving have removed
Antipathies—but to recur ere long
Envenomed with irrevocable wrong
And Circumstance that unspiritual God
And Miscreator makes and helps along
Our coming evils with a crutch like rod[1]
Whose touch turns Hope to dust—the dust we all have trod

1 *For all are visions still a separate name*—[*Deras d*]

1 [Circumstance is personified as halting Nemesis—

Pede pœna claudo
Hor *Odes* III ii 3

Perhaps too there is the underlying thought of his own lameness of Mary Chaworth and of all that might have been if the unspiritual God had willed otherwise]

CXXVI

Our life is a false nature—'tis not in
The harmony of things,—this hard decree,
This uneradicable taint of Sin,
This boundless Upas, this all-blasting tree,
Whose root is Earth -whose leaves and branches be
The skies which rain their plagues on men like dew—
Disease, death, bondage—all the woes we see,
And worse, the woes we see not which throb through
The immedicable soul,[1] with heart-aches ever new.

CXXVII.

Yet let us ponder boldly—'tis a base
Abandonment of reason[2] to resign

1 [Compare Milton's *Samson Agonistes*, lines 617-621—

"My griefs not only pain me
As a lingering disease,
But, finding no redress, ferment and rage,
Nor less than wounds immedicable
Rankle"]

2 "At all events," says the author of the *Academical Questions* [Sir William Drummond], "I trust, whatever may be the fate of my own speculations, that philosophy will regain that estimation which it ought to possess The free and philosophic spirit of our nation has been the theme of admiration to the world This was the proud distinction of Englishmen, and the luminous source of all their glory Shall we then forget the manly and dignified sentiments of our ancestors, to prate in the language of the mother or the nurse about our good old prejudices? This is not the way to defend the cause of truth It was not thus that our fathers maintained it in the brilliant periods of our history Prejudice may be trusted to guard the outworks for a short space of time, while reason slumbers in the citadel, but if the latter sink into a lethargy, the former will quickly erect

Our right of thought—our last and only place
Of refuge; this at least shall still be mine
Though from our birth the Faculty divine
Is chained and tortured—cabined, cribbed confined
And bred in darkness,[1] lest the Truth should shine
Too brightly on the unprepared mind
The beam pours in—for Time and Skill will couch the blind

CXXVIII

Arches on arches! as it were that Rome,
Collecting the chief trophies of her line

a standard for herself Philosophy wisdom and liberty support each other he who will not reason is a bigot he who cannot is a fool and he who dares not is a slave — Vol i pp xiv xv

[For Sir William Drummond (1770–1828) see *Letters* 1898 ii 79 *note* 3 Byron advised Lady Blessington to read *Academical Questions* (1805) and instanced the last sentence of this passage as one of the best in our language (*Conversations* pp 238 239)]

1 [Compare *Macbeth* act iii sc 4 lines 24 25—

But now I am cabin'd cribb'd confin'd bound in
To saucy doubts and fears]

2 [Compare *The Deformed Transformed*, act i sc 2 lines 49 50—

'Those scarce mortal arches
Pile above pile of everlasting wall

The first second and third stories of the Flavian amphitheatre or Colosseum were built upon arches Between the arches eighty to each story or tier stood three quarter columns Each tier is of a different order of architecture the lowest being a plain Roman Doric or perhaps rather Tuscan the next Ionic and the third Corinthian The fourth story which was built by the Emperor Gordianus III A D 244 to take the place of the original wooden gallery (*mœnianum summum in ligneis*) which was destroyed by lightning, A D 217 was a solid wall faced with Corinthian

Would build up all her triumphs in one dome,
Her Coliseum stands,[1] the moonbeams shine
As 'twere its natural torches for divine
Should be the light which streams here, to illume
This long-explored but still exhaustless mine
Of Contemplation, and the azure gloom
Of an Italian night, where the deep skies assume

pilasters, and pierced by forty square windows or openings It has been conjectured that the alternate spaces between the pilasters were decorated with ornamental metal shields The openings of the outer arches of the second and third stories were probably decorated with statues The reverse of an *aureus* of the reign of Titus represents the Colosseum with these statues and a quadriga in the centre About one-third of the original structure remains *in situ* The prime agent of destruction was probably the earthquake ("Petrarch's earthquake") of September, 1349, when the whole of the western side fell towards the Cælian, and gave rise to a hill or rather to a chain of hills of loose blocks of travertine and tufa, which supplied Rome with building materials for subsequent centuries As an instance of wholesale spoliation or appropriation, Professor Lanciani refers to "a document published by Muntz, in the *Revue Arch*, September, 1876," which "certifies that one contractor alone, in the space of only nine months, in 1452, could carry off 2522 cartloads" of travertine (Smith's *Dict of Gr and Rom Ant*, art "Amphitheatrum," *Ruins and Excavations of Ancient Rome*, by R Lanciani, 1897, p 375)]

1 [For a description of the Colosseum by moonlight, see Goethe's letter from Rome, February 2, 1787 (*Travels in Italy*, 1883, p 159) "Of the beauty of a walk through Rome by moonlight, it is impossible to form a conception Peculiarly beautiful at such a time is the Coliseum" See, too, *Corinne, ou L'Italie*, xv 4, 1819, iii 32—

"Ce n'est pas connaître l'impression du Colisée que de ne l'avoir vu que de jour la lune est l'astre des ruines Quelque fois, à travers les ouvertures de l'amphithéâtre, qui semble s'élever jusqu'aux nues, une partie de la voûte du ciel paraît comme un rideau d'un bleu sombre placé derrière l'édifice"

For a fine description of the Colosseum by starlight, see *Manfred*, act iii sc 4, lines 8–13]

CXXIX

Hues which have words and speak to ye of Heaven
Floats o er this vast and wondrous monument,
And shadows forth its glory There is given
Unto the things of earth, which Time hath bent
A Spirit's feeling, and where he hath leant
His hand but broke his scythe, there is a power
And magic in the ruined battlement
For which the Palace of the present hour
Must yield its pomp and wait till Ages are its dower

CXXX

Oh, Time! the Beautifier of the dead
Adorner of the ruin[1]—Comforter
And only Healer when the heart hath bled
Time! the Corrector where our judgments err
The test of Truth Love—sole philosopher,
For all beside are sophists—from thy thrift,

1 [When Byron visited Rome and for long afterwards the ruins of the Colosseum were clad with a multitude of shrubs and wild flowers Books were written on the Flora of the Coliseum" which were said to number 4 0 species But says Professor Lanciani These materials for a *hortus siccus* so dear to the visitors of our ruins were destroyed by Rosa in 1871, and the ruins scraped and shaven clean, it being feared by him that the action of roots would accelerate the disintegration of the great structure" If Byron had lived to witness these activities he might have devoted a stanza to the tender mercies of this zealous archæologist]

Which never loses though it doth defer
Time, the Avenger! unto thee I lift
My hands, and eyes, and heart, and crave of thee a gift

CXXXI.

Amidst this wreck, where thou hast made a shrine
And temple more divinely desolate—
Among thy mightier offerings here are mine,
Ruins of years—though few, yet full of fate
If thou hast ever seen me too elate,
Hear me not, but if calmly I have borne
Good, and reserved my pride against the hate
Which shall not whelm me, let me not have worn
This iron in my soul in vain shall *they* not mourn?

CXXXII.

And Thou, who never yet of human wrong
Left the unbalanced scale, great Nemesis![1][23]

1 [The whole of this appeal to Nemesis (stanzas cxxx–cxxxviii) must be compared with the "Domestic Poems" of 1816, the Third Canto of *Childe Harold* (especially stanzas lxix–lxxv, and cxi–cxviii), and with the "Invocation" in the first act of *Manfred*. It has been argued that Byron inserted these stanzas with the deliberate purpose of diverting sympathy from his wife to himself. The appeal, no doubt, is deliberate, and the plea is followed by an indictment, but the sincerity of the appeal is attested by its inconsistency. Unlike Orestes, who slew his mother to avenge his father, he will not so deal with the "moral Clytemnestra of her lord," requiting murder by murder, but is resolved to leave the balancing of the scale to the omnipotent Time-spirit who rights every wrong and will redress his injuries. But in making answer to his accusers

Here where the ancient paid thee homage long—
Thou who didst call the Furies from the abyss
And round Orestes bade them howl and hiss
For that unnatural retribution—just
Had it but been from hands less near—in this
Thy former realm I call thee from the dust!
Dost thou not hear my heart?—Awake! thou shalt, and must

CXXXIII

It is not that I may not have incurred,
For my ancestral faults or mine the wound[1]
I bleed withal and had it been conferred
With a just weapon, it had flowed unbound,
But now my blood shall not sink in the ground—
To thee I do devote it—*Thou* shalt take
The vengeance which shall yet be sought and found—
Which if *I* have not taken for the sake
But let that pass—I sleep—but Thou shalt yet wake

1 *Or for my fathers faults* ——— —[*MS M*]

he outruns Nemesis and himself enacts the part of a moral Orestes It was true that his hopes were sapped and 'his name blighted and it was natural if not heroic first *to persuade himself that his suffering exceeded his fault* that he was more sinned against than sinning and so persuaded to take care that he should not suffer alone The general purport of plea and indictment is plain enough but the exact interpretation of his phrases the appropriation of his dark sayings belong rather to the biography of the poet than to a commentary on his poems (For Lady Byron's comment on the allusions to herself in *Childe Harold ide ante* p 288 *note* 1)]

CXXXIV.

And if my voice break forth, 'tis not that now [1]
I shrink from what is suffered let him speak
Who hath beheld decline upon my brow,
Or seen my mind's convulsion leave it weak,
But in this page a record will I seek
Not in the air shall these my words disperse,
Though I be ashes, a far hour shall wreak
The deep prophetic fulness of this verse,
And pile on human heads the mountain of my curse!

[1] *And if my voice break forth—it-is-not-that*
I shrink from what is suffered—let him speak
decline upon my
Who *hath beheld*
What hath beheld *decline upon my brow*
seen my mind's convulsion leave it bl[illegible] weak!
Or *[illegible]*
[illegible]
a
But in this page the record [illegible] will I seek
[illegible]
[illegible] *of this* *universe*
Shall stand and *Whatever shall come*
Shall come though I be ashes *and shall pile heap*
It will *[illegible]*
[illegible]
The [illegible]
[illegible]
The [illegible]
Not in the air shall these my words disperse
[illegible]
Though I be ashes, a far hour shall wreak
The fullness—The *this*
The deep prophetic fullness of this verse
And pile on human heads the mountain of my curse—[*MS. M.*]

CXXXV

That curse shall be Forgiveness—Have I not—
Hear me, my mother Earth! behold it Heaven!—
Have I not had to wrestle with my lot?
Have I not suffered things to be forgiven?
Have I not had my brain seared, my heart riven
Hopes sapped, name blighted, Life's life lied away?
And only not to desperation driven
Because not altogether of such clay
As rots into the souls of those whom I survey

CXXXVI

From mighty wrongs to petty perfidy
Have I not seen what human things could do?
From the loud roar of foaming calumny
To the small whisper of the as paltry few—
And subtler venom of the reptile crew
The Janus glance[1] of whose significant eye

1 *If to forgive be heaping coals of Fire*
On God hath spoken—on the heads of foes
Mine should be a Volcano—and rise higher
Than o'er the Titans crushed Olympus rose
Than Athos soars or flaming Ætna glows
True—they who stung are petty things—but what
Than serpents sting produce more deadly throes
The Lion may be tortured by the Gnat—
Who seeks the slumberer's blood—the Eagle? no the Bat—
[*MS M*]

1 [Compare Lines on hearing that Lady Byron was ill lines 53–55.]

2 [The Bat was 'a sobriquet by which Lady Caroline Lamb was well known in London society. An Italian translation of her novel *Glenarvon* was at this time in the press at Venice (see letter to Murray August 7, 1817) and

Learning to lie with silence, would *seem* true
And without utterance, save the shrug or sigh,
Deal round to happy fools its speechless obloquy

CXXXVII

But I have lived, and have not lived in vain.
My mind may lose its force, my blood its fire,
And my frame perish even in conquering pain,
But there is that within me which shall tire
Torture and Time, and breathe when I expire,
Something unearthly, which they deem not of,
Like the remembered tone of a mute lyre,
Shall on their softened spirits sink, and move
In hearts all rocky now the late remorse of Love.

CXXXVIII

The seal is set Now welcome, thou dread Power!
Nameless, yet thus omnipotent, which here
Walk'st in the shadow of the midnight hour
With a deep awe, yet all distinct from fear,
Thy haunts are ever where the dead walls rear
Their ivy mantles, and the solemn scene
Derives from thee a sense so deep and clear
That we become a part of what has been,
And grow upon the spot—all-seeing but unseen

it is probable that Byron, who declined to interdict its publication, took his revenge in a petulant stanza, which, on second thoughts, he decided to omit (See note by Mr Richard Edgcumbe, *Notes and Queries*, eighth series, 1895, viii 101)]

CXXXIX

And here the buzz of eager nations ran
In murmured pity, or loud roared applause
As man was slaughtered by his fellow man
And wherefore slaughtered? wherefore, but because
Such were the bloody Circus genial laws,
And the imperial pleasure.—Wherefore not?
What matters where we fall to fill the maws
Of worms—on battle plains or listed spot?
Both are but theatres—where the chief actors rot

CXL

I see before me the Gladiator[1] lie
He leans upon his hand—his manly brow

1 *Leaning upon his hand his mut[e] brow*
Yielding to death but conquering agony—[*MS. M. erased.*]

1 Whether the wonderful statue which suggested this image be a laquearian gladiator which in spite of Winckelmann's criticism has been stoutly maintained or whether it be a Greek herald as that great antiquary positively asserted * or whether it is to be thought a Spartan or barbarian shield bearer according to the opinion of his Italian editor it must assuredly seem *a copy* of that masterpiece of Ctesilaus which represented a wounded man dying who perfectly expressed what there remained of life in him Montfaucon and Maffei thought it the identical statue but that statue

* Either Polyphontes herald of Laius killed by Œdipus or Kopreas herald of Eurystheus, killed by the Athenians when he endeavoured to drag the Heraclidæ from the altar of mercy and in whose honour they instituted annual games continued to the time of Hadrian or Anthemocritus the Athenian herald killed by the Megarenses who never recovered the impiety [See *Hist. of Ancient Art* translated by G. H. Lodge 1881, ii. 97.]

Consents to death, but conquers agony,
And his drooped head sinks gradually low
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,[i]
Like the first of a thunder-shower, and now[ii]
The arena swims around him he is gone,"[iii]
Ere ceased the inhuman shout which hailed the wretch who won

CXLI

He heard it, but he heeded not his eyes
Were with his heart and that was far away.

i *From the red gash fall bigly* —[*MS M*]
ii *Like the last of a thunder-shower* —[*MS M*]
iii *The earth swims round him* —[*MS M erased*]

was of bronze The Gladiator was once in the Villa Ludovisi, and was bought by Clement XII The right arm is an entire restoration of Michael Angelo

[There is no doubt that the statue of the "Dying Gladiator" represents a dying Gaul It is to be compared with the once-named "Arria and Pætus" of the Villa Ludovisi, and with other sculptures in the museums of Venice, Naples, and Rome, representing "Gauls and Amazons lying fatally wounded, or still in the attitude of defending life to the last," which belong to the Pergamene school of the second century B C M Collignon hazards a suggestion that the "Dying Gaul" is the trumpet-sounder of Epigonos, in which, says Pliny (*Hist Nat*, XXXIV 88), the sculptor surpassed all his previous works ("omnia fere prædicta imitatus præcessit in tubicine"), while Dr H S Urlichs (see *The Elder Pliny's Chapters on the History of Art*, translated by K Jex-Blake, with Commentary and Historical Illustrations, by E Sellers, 1896, p 74, *note*) falls back on Winckelmann's theory that the "statue may have been simply the votive-portrait of the winner in the contest of heralds, such as that of Archias of Hybla in Delphoi" (See, too, Helbig's *Guide to the Collection of Public Antiquities in Rome*, Engl transl, 1895, I 399, *History of Greek Sculpture*, by A S Murray, LL D, F S.A, 1890, II 381–383)]

He reck'd not of the life he lost nor prize
But where his rude hut by the Danube lay—
There were his young barbarians all at play
There was their Dacian mother—he their sire
Butcher'd to make a Roman holiday—[i]
All this rush'd with his blood—Shall he expire
And unavenged?—Arise! ye Goths and glut your ire!

CXLII

But here where Murder breathed her bloody steam—
And here, where buzzing nations choked the ways
And roared or murmured like a mountain stream
Dashing or winding as its torrent strays,
Here where the Roman millions' blame or praise
Was Death or Life—the playthings of a crowd—[ii]
My voice sounds much—and fall the stars' faint rays[iii]
On the arena void—seats crush'd—walls bow'd—
And galleries where my steps seem echoes strangely loud

CXLIII

A Ruin—yet what Ruin! from its mass
Walls—palaces—half-cities, have been rear'd
Yet oft the enormous skeleton ye pass!
And marvel where the spoil could have appeared

i *Slaughtered to make a Roman holiday*—[*MS. Marginal erased*]
ii *Was death a sight? Life*——[*MS. Alt.*]
iii *My voice is much*——[*MS. Marginal erased*]
iv *Yet the colossal skeleton ye pass*—[*MS. Alt. erased*]

Hath it indeed been plundered, or but cleared?
Alas! developed, opens the decay,
When the colossal fabric's form is neared
It will not bear the brightness of the day,
Which streams too much on all years—man—have reft away

CXLIV

But when the rising moon begins to climb
Its topmost arch, and gently pauses there
When the stars twinkle through the loops of Time,
And the low night-breeze waves along the air
The garland-forest, which the gray walls wear,[1]
Like laurels on the bald first Cæsar's head [1]
When the light shines serene but doth not glare—
Then in this magic circle raise the dead,
Heroes have trod this spot 'tis on their dust ye tread"

CXLV

"While stands the Coliseum, Rome shall stand [2]
"When falls the Coliseum, Rome shall fall,

1 *The ivy-forest, which its walls doth wear*—[*MS M erased*]
11 *The Hero race who trod—the imperial dust ye tread*—
[*MS M erased*]

1 Suetonius [Lib 1 cap xlv] informs us that Julius Cæsar was particularly gratified by that decree of the senate which enabled him to wear a wreath of laurel on all occasions He was anxious not to show that he was the conqueror of the world, but to hide that he was bald A stranger at Rome would hardly have guessed at the motive, nor should we without the help of the historian

2 This is quoted in the *Decline and Fall of the Roman*

"And when Rome falls—the World From our own land

Thus spake the pilgrims o'er this mighty wall
In Saxon times, which we are wont to call
Ancient and these three mortal things are still
On their foundations and unaltered all—
Rome and her Ruin past Redemption's skill—
The World—the same wide den—of thieves, or what ye will

CXLVI

Simple erect severe, austere sublime—[1]
Shrine of all saints and temple of all Gods

Empire as a proof that the Coliseum was entire when seen
seventh or
in the Coli
p 763

['Quamdiu stabit Colyseus stabit et Roma quando cadet Colyseus cadet Roma quando cadet Roma cadet et mundus (Beda in Excerptis seu Collectaneis apud Ducange, *Glossarium ad Scriptores Med. et Infimæ Latinitatis*, tom II p 407 edit Basil) This saying must be ascribed to the Anglo Saxon pilgrims who visited Rome before the year 735 the æra of Bede's death for I do not believe that our venerable monk ever passed the sea —Gibbon's *Decline and Fall of the Roman Empire* 1855 VIII 81 *note*]

1 'Though plundered of all its brass except the ring which was necessary to preserve the aperture above though exposed to repeated fires though sometimes flooded by the river and always open to the rain no monument of equal antiquity is so well preserved as this rotundo It passed with little alteration from the Pagan into the present worship and so convenient were its niches for the Christian altar, that Michael Angelo ever studious of ancient beauty introduced their design as a model in the Catholic church —Forsyth's *Italy* 1816 p 137

[The Pantheon consists of two parts a porch or *pronaos* supported by sixteen Corinthian columns and behind it, but

From Jove to Jesus—spared and blest by Time
Looking tranquillity, while falls or nods
Arch—empire—each thing round thee—and Man plods
His way through thorns to ashes—glorious Dome!
Shalt thou not last? Time's scythe and Tyrants' rods
Shiver upon thee—sanctuary and home
Of Art and Piety—Pantheon!—pride of Rome![1]

CXLVII

Relic of nobler days, and noblest arts!
Despoiled yet perfect! with thy circle spreads
A holiness appealing to all hearts,
To Art a model—and to him who treads

1 *the pride of proudest Rome*—[*MS M erased*]

"obviously disjointed from it," a rotunda or round temple, 143 feet high, and 142 feet in diameter. The inscription on the portico (M AGRIPPA, L F Cos tertium Fecit) affirms that the temple was built by Agrippa (M Vipsanius), B C 27.

It has long been suspected that with regard to the existing building the inscription was "historically and artistically misleading," but it is only since 1892 that it has been known for certain (from the stamp on the bricks in various parts of the building) that the rotunda was built by Hadrian. Difficulties with regard to the relations between the two parts of the Pantheon remain unsolved, but on the following points Professor Lanciani claims to speak with certainty —

(1) "The present Pantheon, portico included, is not the work of Agrippa, but of Hadrian, and dates from A D 120–124.

(2) "The columns, capital, and entablature of the portico, inscribed with Agrippa's name, may be original, and may date from 27–25 B C, but they were first removed and then put together by Hadrian.

(3) "The original structure of Agrippa was rectangular instead of round, and faced the south instead of the north"—*Ruins and Excavations, etc.*, by R Lanciani, 1897, p 483.]

Rome for the sake of ages Glory sheds
Her light through thy sole aperture, to those
Who worship, here are altars for their beads—
And they who feel for Genius may repose
Their eyes on honoured forms whose busts around them close[1]

CXLVIII

There is a dungeon, in whose dim drear light[2]
What do I gaze on? Nothing—Look again!

1 The Pantheon has been made a receptacle for the busts of modern great or at least distinguished men The flood of light which once fell through the large orb above on the whole circle of divinities now shines on a numerous assemblage of mortals some one or two of whom have been almost deified by the veneration of their countrymen

[The busts of Raphael Hannibal Caracci Guercin del Vaga Zuccari and others are ill assorted with the many modern contemporary heads of ancient worthies which now glare in all the niches of the Rotunda —*Historical Illustrations*, p 293]

2 This and the three next stanzas allude to the story of the Roman daughter which is recalled to the traveller by the site or pretended site of that adventure now shown at the Church of St Nicholas *in Carcere* The difficulties attending the full belief of the tale are stated in *Historical Illustrations* p 95

[The traditional scene of the Caritas Romana is a cell forming part of the substructions of the Church of S Nicola *in Carcere near the Piazza Montanara* Festus (*De Verb Signif* lib xiv A J Valpy 1826 ii 594) by way of illustrating Pietas tells the story in a few words It is said that Ælius dedicated a temple to Pietas on the very spot where a woman dwelt of yore Her father was shut up in prison and she kept him alive by giving him the breast by stealth and, as a reward for her deed obtained his forgiveness and freedom In Pliny (*Hist Nat* vii 36) and in Valerius Maximus (v 4) it is not a father but a mother whose life is saved by a daughter's piety]

Two forms are slowly shadowed on my sight
Two insulated phantoms of the brain [i]
It is not so I see them full and plain
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar but what doth she there,
With her unmantled neck, and bosom white and bare? [ii]

CXLIX

Full swells the deep pure fountain of young life,
Where *on* the heart and *from* the heart we took
Our first and sweetest nurture when the wife,
Blest into mother, in the innocent look,
Or even the piping cry of lips that brook [iii]
No pain and small suspense, a joy perceives [iv]
Man knows not when from out its cradled nook
She sees her little bud put forth its leaves
What may the fruit be yet?—I know not Cain was Eve's

CL

But here Youth offers to Old Age the food,
The milk of his own gift it is her Sire
To whom she renders back the debt of blood
Born with her birth No—he shall not expire

i *Two isolated phantoms* —[*MS M*]
ii *With her unkerchiefed neck* —[*MS M erased*]
iii *Or even the shrill impatient* [*cries that brook*]
or, *Or even the shrill small cry* —[*MS M erased*]
iv *No waiting silence or suspense* —[*MS M erased*]

While in those warm and lovely veins the fire
Of health and holy feeling can provide
Great Nature's Nile whose deep stream rises higher
Than Egypt's river —from that gentle side[1]
Drink—drink, and live—Old Man! Heaven's realm holds no such tide

CLI

The starry fable of the Milky Way[1]
Has not thy story's purity it is
A constellation of a sweeter ray
And sacred Nature triumphs more in this
Reverse of her decree than in the abyss
Where sparkle distant worlds —*Oh, holiest Nurse*
No drop of that clear stream its way shall miss
To thy Sire's heart replenishing its source[1]
With life as our freed souls rejoin the Universe

CLII

Turn to the Mole[2] which Hadrian reared on high
Imperial mimic of old Egypt's piles

1 *To sit on mail'd sun unbent reverence*
Thy sire's heart —— —[*MS. M. erased.*]

1 [It was fabled of the Milky Way that when Mercury held up the infant Hercules to Juno's breast that he might drink in divinity the goddess pushed him away and that drops of milk fell into the void and became a multitude of tiny stars. The story is told by Eratosthenes of Cyrene (B.C. 276) in his *Catasterismi* (Treatise on Star Legends), No. 44. *Opusc. Mythol.* Amsterdam 1688, p. 136.]

2 The castle of St. Angelo. (See *Historical Illustrations*.) [Hadrian's mole or mausoleum, now the Castle of St.

Colossal copyist of deformity
Whose travelled phantasy from the far Nile's
Enormous model, doomed the artist's toils
To build for Giants, and for his vain earth,
His shrunken ashes, raise this Dome How smiles
The gazer's eye with philosophic mirth,[1]
To view the huge design which sprung from such a birth?

CLIII[1]

But lo! the Dome—the vast and wondrous Dome,"[2]
To which Diana's marvel was a cell

1 *The now spectator with a sanctioned mirth*
To view the vast design —[*MS M*]
11 *Look to the dome* —[*MS M*]

Angelo, is situated on the banks of the Tiber, on the site of the "Horti Neronis" "It is composed of a square basement, each side of which measures 247 feet A grand circular mole, nearly 1000 feet in circumference, stands on the square basement," and, originally, "supported in its turn a cone of earth covered with evergreens, like the mausoleum of Augustus" A spiral way led to a central chamber in the interior of the mole, which contained, presumably, the porphyry sarcophagus in which Antoninus Pius deposited the ashes of Hadrian, and the tomb of the Antonines Honorius (A D 428) was probably the first to convert the mausoleum into a fortress The bronze statue of the Destroying Angel, which is placed on the summit, dates from 1740, and is the successor to five earlier statues, of which the first was erected in 1453 The conception and execution of the Moles Hadriana are entirely Roman, and, except in size and solidity, it is in no sense a mimic pyramid—*Ruins and Excavations, etc*, by R Lanciani, 1897, p 554, *sq*]

1 This and the next six stanzas have a reference to the Church of St Peter's (For a measurement of the comparative length of this basilica and the other great churches of Europe, see the pavement of St Peter's, and the *Classical Tour through Italy*, II 125, *et seq*, chap IV)

Christ's mighty shrine above His martyr's tomb![1]
I have beheld the Ephesian's miracle—[3]
Its columns strew the wilderness and dwell
The hyæna and the jackal in their shade [4]

1 *Lo Christ's great dome* —— —[*MS M*]

2 [Compare *The Prophecy of Dante*, iv 49–53—

While still stands
The austere Pantheon, into heaven shall soar
A dome its image while the base expands
Into a fane surpassing all before
Such as all flesh shall flock to kneel in——"

Compare too Browning's *Christmas Eve* sect v—

'Is it really on the earth
This miraculous dome of God?
Has the angel's measuring rod
Which numbered cubits gem from gem
Twixt the gates of the new Jerusalem
Meted it out—and what he meted
Have the sons of men completed?
—Binding ever as he bade
Columns in the colonnade
With arms wide open to embrace
The entry of the human race?]

3 [The ruins which Byron and Hobhouse explored March 5 1810 (*Travels in Albania* ii 68–71) were not the ruins of the second Temple of Artemis the sixth wonder of the world (*vide* Philo Byzantius *De Septem Orbis Miraculis*) but probably, those of the great gymnasium near the port of the city In 1810 and for long afterwards the remains of the temple were buried under twenty feet of earth and it was not till 1870 that the late Mr J T Wood the agent of the Trustees of the British Museum had so far completed his excavations as to discover the foundations of the building on the exact spot which had been pointed out by Guhl in 1843 Fragments of the famous sculptured columns thirty six in number says Pliny (*Hist Nat* xxxvi 95) were also brought to light and are now in the British Museum (See *Modern Discoveries on the Site of Ancient Ephesus* by J T Wood, 1890 *Hist of Greek Sculpture* by A S Murray ii 304)]

4 [Compare *Don Juan* Canto IX stanza xxvii line —

I have heard them in the Ephesian ruins howl]

I have beheld Sophia's bright roofs swell[1]
Their glittering mass i' the Sun, and have surveyed[11]
Its sanctuary the while the usurping Moslem prayed,[1]

CLIV

But thou, of temples old, or altars new,
Standest alone with nothing like to thee
Worthiest of God, the Holy and the True!
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in His honour piled,
Of a sublimer aspect? Majesty
Power Glory Strength and Beauty all are aisled
In this eternal Ark of worship undefiled

CLV

Enter its grandeur overwhelms thee not,
And why? it is not lessened but thy mind,
Expanded by the Genius of the spot,
Has grown colossal, and can only find
A fit[2] abode wherein appear enshrined
Thy hopes of Immortality and thou

1 *round roofs swell*—[*MS M, D*]
11 *Their glittering breastplate in the sun* —[*MS M erased*]

1. [Compare Canto II stanza lxxix lines 2, 3—
"Oh Stamboul! once the Empress of their reign,
Though turbans now pollute Sophia's shrine"]

2 [The emphasis is on the word "fit" The measure of "fitness" is the entirety of the enshrinement or embodiment of the mortal aspiration to put on immortality The vastness

Shalt one day if found worthy, so defined
See thy God face to face, as thou dost now
His Holy of Holies—nor be blasted by his brow [1]

CLVI

Thou movest—but increasing with the advance [1]
Like climbing some great Alp which still doth rise
Deceived by its gigantic elegance—
Vastness which grows but grows to harmonize— [ii]
All musical in its immensities,
Rich marbles richer painting—shrines where flame [i]
The lamps of gold—and haughty dome which vies
In air with Earth s chief structures, though their frame
Sits on the firm set ground—and this the clouds must claim

i *His earthly palace* — —[*MS M erased*]
ii *And fair proportions which beguile the eyes* —[*MS M erased*]
iii *Paint ng and marble of so many dyes—*
And glorious high altar where for ever burn —[*MS M erased*]

and the sacredness of St Peter s make for and effect this embodiment So too the living temple so defined great with the greatness of holiness may become the enshrinement and the embodiment of the Spirit of God]

1 [This stanza may be paraphrased, but not construed Apparently the meaning is that as the eye becomes accustomed to the details and proportions of the building the sense of its vastness increases Your first impression was at fault you had not begun to realize the almost inconceivable vastness of the structure You had begun to climb the mountain and the dazzling peak seemed to be close at your head but as you ascend, it recedes Thou movest but the building expands thou climbest but the Alp increases in height In both cases the eye has been deceived by gigantic elegance by the proportion of parts to the whole]

CLVII

Thou seest not all but piecemeal thou must break,
To separate contemplation, the great whole,
And as the Ocean many bays will make
That ask the eye so here condense thy soul
To more immediate objects, and control
Thy thoughts until thy mind hath got by heart
Its eloquent proportions, and unroll[1]
In mighty graduations, part by part,
The Glory which at once upon thee did not dart,

CLVIII

Not by its fault but thine Our outward sense[ii]
Is but of gradual grasp and as it is
That what we have of feeling most intense
Outstrips our faint expression, even so this
Outshining and o'erwhelming edifice
Fools our fond gaze, and greatest of the great
Defies at first our Nature's littleness,
Till, growing with its growth, we thus dilate
Our Spirits to the size of that they contemplate.

CLIX

Then pause, and be enlightened, there is more
In such a survey than the sating gaze

1 *Its Giant's limbs and by degrees*
or, *The Giant eloquence and thus unroll* —[*MS M erased*]
ii *our narrow sense*
Cannot keep pace with mind —[*MS M erased*]

Of wonder pleased, or awe which would adore
The worship of the place, or the mere praise
Of Art and its great Masters who could raise
What former time, nor skill, nor thought could plan [i]
The fountain of Sublimity displays
Its depth and thence may draw the mind of Man [ii]
Its golden sands, and learn what great Conceptions can [iii]

CLX

Or, turning to the Vatican go see
Laocoon's[1] torture dignifying pain—

i *What Earth nor Time—nor former Thought could frame —* [*MS M erased*]
ii *Before your eye—and ye return not as ye came —*[*MS M erased*]
iii *In that which Genius did what great Conceptions can —* [*MS M erased*]

1 [Pliny tells us (*Hist Nat* xxxvi 5) that the Laocoon which stood in the palace of Titus was the work of three sculptors natives of Rhodes and it is now universally admitted that the statue which was found (January 14 1516) in the vineyard of Felice de Freddi, not far from the ruins of the palace, and is now in the Vatican, is the statue which Pliny describes M Collignon in his *Histoire de la Sculpture Grecque* gives reasons for assigning the date of the Laocoon to the first years of the first century B C It follows that the work is a century later than the frieze of the great altar of Pergamos which contains the figure of a young giant caught in the toils of Athena's serpent—a theme which served as a model for later sculptors of the same school In 1817 the Laocoon was in the heyday of its fame and was regarded as the supreme achievement of ancient art Since then it has been decried and dethroned M Collignon protests against this excessive depreciation and makes himself the mouthpiece of a second and more temperate reaction 'On peut goûter mediocrement le mélodrame, sans méconnaitre pour cela les réelles qualités du groupe La composition est d'une structure irréprochable d'une harmonie de lignes qui défie toute critique Le torse du Laocoon trahit une science du nu peu commune" (*Hist de la Sculp Grecque* 1897 II 550 551)]

A Father's love and Mortal's agony
With an Immortal's patience blending Vain
The struggle vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,
The Old Man's clench, the long envenomed chain[1]
Rivets the living links, the enormous Asp
Enforces pang on pang, and stifles gasp on gasp"

CLXI

Or view the Lord of the unerring bow,[1]
The God of Life, and Poesy, and Light

1 *the writhing boys* —[*MS M erased*]
11 *Shackles its living rings, and* —[*MS M erased*]

1 [In his description of the Apollo Belvidere, Byron follows the traditional theory of Montorsoli, the pupil of Michael Angelo, who restored the left hand and right forearm of the statue The god, after his struggle with the python, stands forth proud and disdainful, the left hand holding a bow, and the right hand falling as of one who had just shot an arrow The discovery, in 1860, of a bronze statuette in the Stroganoff Collection at St Petersburg, which holds something like an ægis and a mantle in the left hand, suggested to Stephani a second theory, that the Belvidere Apollo was a copy of a statue of Apollo Boedromios, an *ex-voto* offering on the rout of the Gauls when they attacked Delphi (B C 278) To this theory Furtwaengler at one time assented, but subsequently came to the conclusion that the Stroganoff bronze was a forgery His present contention is that the left hand held a bow, as Montorsoli imagined, whilst the right grasped "a branch of laurel, of which the leaves are still visible on the trunk which the copyist added to the bronze original" The Apollo Belvidere is, he concludes, a copy of the Apollo Alexicacos of Leochares (fourth century B C), which stood in the Cerameicos at Athens M Maxime Collignon, who utters a word of warning as to the undue depreciation of the statue by modern critics, adopts Furtwaengler's later theory (*Masterpieces of Ancient Greek Sculpture*, by A Furtwaengler, 1895, II 405, *sq*)]

The Sun in human limbs arrayed, and brow
All radiant from his triumph in the fight,
The shaft hath just been shot—the arrow bright
With an Immortal's vengeance—in his eye
And nostril beautiful Disdain and Might
And Majesty, flash their full lightnings by
Developing in that one glance the Deity

CLXII

But in his delicate form—a dream of Love,[1]
Shaped by some solitary Nymph whose breast
Longed for a deathless lover from above
And maddened in that vision —are exprest

1 [The 'delicate" beauty of the statue recalled the features of a lady whom he had once thought of making his wife The Apollo Belvidere he wrote to Moore (May 17 1817) "is the image of Lady Adelaide Forbes I think I never saw such a likeness]

2 [It is probable that lines 1–4 of this stanza contain an allusion to a fact related by M Pinel in his work *Sur l'Insanité* which Milman turned to account in his *Belvidere Apollo*, a Newdigate Prize Poem of 1812—

Beauteous as vision seen in dreamy sleep
By holy maid on Delphi's haunted steep
Mid the dim twilight of the laurel grove
Too fair to worship, too divine to love
Yet on that form in wild delirious trance
With more than reverence gazed the Maid of France
Day after day the love sick dreamer stood
With him alone nor thought it solitude!
To cherish grief, her last, her dearest care
Her one fond hope—to perish of despair
Milman's *Poetical Works* Paris 18 9 p 180

Compare, too Coleridge's *Kubla Khan*, lines 14–16—

A savage place as holy and enchanted
As ever beneath a waning moon was haunted
By woman wailing for her demon lover"
Poetical Works, 1893 p 94]

All that ideal Beauty ever blessed
The mind within its most unearthly mood,
When each Conception was a heavenly Guest
A ray of Immortality and stood,
Starlike, around, until they gathered to a God[1] again

CLXIII

And if it be Prometheus stole from Heaven
The fire which we endure[1] it was repaid
By him to whom the energy was given
Which this poetic marble hath arrayed
With an eternal Glory which, if made
By human hands, is not of human thought
And Time himself hath hallowed it, nor laid
One ringlet in the dust—nor hath it caught
A tinge of years, but breathes the flame with which 'twas wrought

CLXIV

But where is he, the Pilgrim of my Song,
The Being who upheld it through the past?
Methinks he cometh late and tarries long
He is no more these breathings are his last

1 *Before its eyes unveiled to image forth a God!*—[*MS. M. erased.*]

1 [The fire which Prometheus stole from heaven was the living soul, "the source of all our woe" (Compare Horace *Odes*, 1 3 29–31—

"Post ignem ætheriâ domo
Subductum, Macies et nova Febrium
Terris incubuit cohors")]

His wanderings done—his visions ebbing fast
And he himself as nothing —if he was
Aught but a phantasy, and could be classed
With forms which live and suffer—let that pass—
His shadow fades away into Destruction s mass[1]

CLXV

Which gathers shadow—substance—life, and all
That we inherit in its mortal shroud—
And spreads the dim and universal pall
Through which all things grow phantoms and the cloud
Between us sinks and all which ever glowed,
Till Glory s self is twilight and displays
A melancholy halo scarce allowed
To hover on the verge of darkness—rays
Sadder than saddest night for they distract the gaze

CLXVI

And send us prying into the abyss,
To gather what we shall be when the frame
Shall be resolved to something less than this—
Its wretched essence, and to dream of fame
And wipe the dust from off the idle name
We never more shall hear,—but never more

1 *The phantom fades away into the general mass —* [*MS M erased*]

Oh, happier thought! can we be made the same
It is enough in sooth that *once* we bore
These fardels[1] of the heart the heart whose sweat was gore.

CLXVII.

Hark! forth from the abyss a voice proceeds,[2]
A long low distant murmur of dread sound,
Such as arises when a nation bleeds
With some deep and immedicable wound,
Through storm and darkness yawns the rending ground
The gulf is thick with phantoms, but the Chief
Seems royal still, though with her head discrowned,
And pale, but lovely, with maternal grief
She clasps a babe, to whom her breast yields no relief

1 [Compare *Hamlet*, act III sc 1, line 76—
"Who would these fardels bear?"]

2 [Charlotte Augusta (b January 7, 1796), only daughter of the Prince Regent, was married to Leopold of Saxe-Coburg, May 2, 1816, and died in childbirth, November 6, 1817
Other poets produced their dirges, but it was left to Byron to deal finely, and as a poet should, with a present grief, which was felt to be a national calamity
Southey's "Funeral Song for the Princess Charlotte of Wales" was only surpassed in feebleness by Coleridge's "Israel's Lament" Campbell composed a laboured elegy, which was "spoken by Mr at Drury Lane Theatre, on the First Opening of the House after the Death of the Princess Charlotte, 1817," and Montgomery wrote a hymn on "The Royal Infant, Still-born, November 5, 1817"
Not a line of these lamentable effusions has survived, but the poor, pitiful story of common misfortune, with its tragic irony, uncommon circumstance, and far-reaching consequence, found its *vates sacer* in the author of *Childe Harold*]

CLXVIII

Scion of Chiefs and Monarchs where art thou?
Fond Hope of many nations, art thou dead?
Could not the Grave forget thee, and lay low
Some less majestic, less belovéd head?
In the sad midnight, while thy heart still bled
The mother of a moment o er thy boy
Death hushed that pang for ever with thee fled
The present happiness and promised joy
Which filled the Imperial Isles so full it seemed to cloy

CLXIX

Peasants bring forth in safety —Can it be
Oh thou that wert so happy so adored!
Those who weep not for Kings shall weep for thee
And Freedom s heart, grown heavy cease to hoard
Her many griefs for ONE, for she had poured
Her orisons for thee and o er thy head[1]
Beheld her Iris —Thou, too, lonely Lord
And desolate Consort—vainly wert thou wed!
The husband of a year! the father of the dead!

1 *Her prayers for thee and in thy coming power*
Beheld her Iris—Thou too lonely Lord
And desolate Consort! fatal is thy dower
The Husband of a year—the Father of an —— [*? hour*] —
[*D erased*]

CLXX.

Of sackcloth was thy wedding garment made,
Thy bridal's fruit is ashes.[1] in the dust
The fair-haired Daughter of the Isles is laid,
The love of millions! How we did entrust
Futurity to her! and, though it must
Darken above our bones, yet fondly deemed
Our children should obey her child, and blessed
Her and her hoped-for seed, whose promise seemed
Like stars to shepherd's eyes 'twas but a meteor beamed[2]

CLXXI

Woe unto us not her for she sleeps well[3]
The fickle reek of popular breath,[4] the tongue
Of hollow counsel, the false oracle,
Which from the birth of Monarchy hath rung

1 [Compare Canto III stanza xxxiv lines 6, 7—
"Like to the apples on the Dead Sea's shore,
All ashes to the taste"]

2 [Mr. Tozer traces the star simile to Homer (*Iliad*, viii 559)—
Πάντα δέ τ' εἴδεται ἄστρα, γέγηθε δέ τε φρένα ποιμήν]

3 [Compare *Macbeth*, act iii sc. 2, lines 22, 23—
"Duncan is in his grave,
After life's fitful fever he sleeps well"]

4 [Compare *Coriolanus*, act iii. sc. 3, lines 121, 122—
"You common cry of curs! whose breath I hate
As reek o' the rotten fens"]

Its knell in princely ears, till the o erstung
Nations have armed in madness—the strange fate
Which tumbles mightiest sovereigns,[1] and hath flung
Against their blind omnipotence a weight
Within the opposing scale which crushes soon or late,—[1]

CLXXII

These might have been her destiny—but no—
Our hearts deny it and so young, so fair
Good without effort, great without a foe,
But now a Bride and Mother—and now *there!*
How many ties did that stern moment tear!
From thy Sire s to his humblest subject s breast
Is linked the electric chain of that despair
Whose shock was as an Earthquake s [2] and oppprest
The land which loved thee so that none could love thee best

1 *Which sinks* —— —[*MS M*]

1 Mary died on the scaffold Elizabeth, of a broken heart Charles V a hermit Louis XIV, a bankrupt in means and glory Cromwell, of anxiety and 'the greatest is behind" Napoleon lives a prisoner To these sovereigns a long but superfluous list might be added of names equally illustrious and unhappy

2 [The simile of the 'earthquake was repeated in a letter to Murray dated December 3 1817 The death of the Princess Charlotte has been a shock even here and must have been an earthquake at home The death of this poor Girl is melancholy in every respect, dying at twenty or so in childbed—of a *boy* too, a present princess and future queen and just as she began to be happy and to enjoy herself and the hopes which she inspired]

CLXXIII.

Lo, Nemi![1] navelled in the woody hills
So far, that the uprooting Wind which tears
The oak from his foundation, and which spills
The Ocean o'er its boundary, and bears
Its foam against the skies, reluctant spares
The oval mirror of thy glassy lake,
And calm as cherished hate, its surface wears[1]
A deep cold settled aspect nought can shake,
All coiled into itself and round, as sleeps the snake

CLXXIV.

And near, Albano's scarce divided waves
Shine from a sister valley, and afar[3] [H]
The Tiber winds, and the broad Ocean laves
The Latian coast where sprung the Epic war,
"Arms and the Man," whose re-ascending star
Rose o'er an empire but beneath thy right[2]

1 *And calm as speechless hate* —[*MS M*]

1 The village of Nemi was near the Arician retreat of Egeria, and, from the shades which embosomed the temple of Diana, has preserved to this day its distinctive appellation of *The Grove* Nemi is but an evening's ride from the comfortable inn of Albano

[The basin of the Lago di Nemi is the crater of an extinct volcano Hence the comparison to a coiled snake Its steel-blue waters are unruffled by the wind which lashes the neighbouring ocean into fury Hence its likeness to "cherished hate," as contrasted with "generous and active wrath"]

2 [The spectator is supposed to be looking towards the Mediterranean from the summit of Monte Cavo Tusculum,

Tully reposed from Rome,—and where yon bar
Of girdling mountains intercepts the sight[1]
The Sabine farm was tilled, the weary Bard's delight

CLXXI

But I forget.—My Pilgrim's shrine is won,
And he and I must part—so let it be—
His task and mine alike are nearly done,
Yet once more let us look upon the Sea,
The Midland Ocean breaks on him and me
And from the Alban Mount we now behold
Our friend of youth, that Ocean, which when we
Beheld it last by Calpe's rock[1] unfold
Those waves we followed on till the dark Euxine rolled

1 *Of girdling mountains circle on the sight*
The Sabine farm is tilled the wearied Bird's delight—
[*MS M*]

where "Tully reposed lies to the north of the Alban Hills on the right but, as Byron points to a spot beneath thy right he probably refers to the traditional site of the Villa Ciceronis at Grotta Ferrata and not to an alternative site at the Villa Ruffinella between Frascati and the ruins of Tusculum Horace's Sabine farm on the bank of Digentia's "ice cold rivulet is more than twenty miles to the north east of the Alban Hills The mountains to the south and east of Tusculum intercept the view of the valley of the Licenza (Digentia) where the 'farm was tilled Childe Harold had bidden farewell to Horace, once for all upon Soracte's ridge, but recalls him to keep company with Virgil and Cicero]

1 [Calpe's rock is Gibraltar (compare *Child Harold* Canto II stanza xxii line 1) 'Last may be the last time that Byron and Childe Harold saw the Mediterranean together Byron had last seen it—the Midland Ocean—by Calpe's rock on his return journey to England in 1811 Or by 'last he may mean the last time that it burst upon

CLXXVI

Upon the blue Symplegades: long years—
Long, though not very many—since have done
Their work on both, some suffering and some tears
Have left us nearly where we had begun
Yet not in vain our mortal race hath run
We have had our reward—and it is here,
That we can yet feel gladdened by the Sun,
And reap from Earth—Sea—Joy almost as dear
As if there were no Man to trouble what is clear.[1]

CLXXVII

Oh! that the Desert were my dwelling-place,[2]
With one fair Spirit for my minister,

1 *much suffering and sore tears*—[*MS M*]

his view He had not seen the Mediterranean on his way from Geneva to Venice, in October—November, 1816, or from Venice to Rome, April—May, 1817, but now from the Alban Mount the "ocean" was full in view]

1 ["After the stanza (near the conclusion of Canto 4th) which ends with the line—

"'As if there was no man to trouble what is clear,'

insert the two following stanzas (clxxvii, clxxviii) Then go on to the stanza beginning, 'Roll on thou,' etc, etc You will find the place of insertion near the conclusion—just before the address to the Ocean

"These *two stanzas* will just make up the number of 500 stanzas to the whole poem

"Answer when you receive this I sent back the packets yesterday, and hope they will arrive in safety"—*D*]

2 [His desire is towards no light o' love, but for the support and fellowship of his sister Compare the opening lines of the *Epistle to Augusta*—

"My sister! my sweet sister! if a name
Dearer and purer were, it should be thine,

That I might all forget the human race,
And hating no one, love but only her!
Ye elements!—in whose ennobling stir
I feel myself exalted—Can ye not
Accord me such a Being? Do I err
In deeming such inhabit many a spot?
Though with them to converse can rarely be our lot

CLXXVIII

There is a pleasure in the pathless woods
There is a rapture on the lonely shore
There is society, where none intrudes
By the deep Sea, and Music in its roar
I love not Man the less, but Nature more,
From these our interviews, in which I steal
From all I may be or have been before,
To mingle with the Universe,[1] and feel
What I can ne'er express—yet can not all conceal

CLXXIX

Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain,

A loved regret which I would not resign
There yet are two things in my destiny,—
A world to roam through and a home with thee

'The first were nothing—had I still the last
It were the haven of my happiness]

1 [Compare *Childe Harold* Canto III stanza lxvii lines 8 9 and *Epistle to Augusta* stanza vi]

Man marks the earth with ruin—his control
Stops with the shore,—upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan—
Without a grave unknelled, uncoffined, and unknown.[1]

CLXXX

His steps are not upon thy paths, thy fields
Are not a spoil for him,—thou dost arise
And shake him from thee, the vile strength he wields
For Earth's destruction thou dost all despise,
Spurning him from thy bosom to the skies
And send'st him, shivering in thy playful spray
And howling, to his Gods, where haply lies
His petty hope in some near port or bay,
And dashest him again to Earth —there let him lay.[2]

1. *unearthed, uncoffined, and unknown* —[*MS M*]
2. *And dashest him to earth again there let him lay!*—[*D*]

1 [Compare *Ps* cvii 26, "They mount up to the heaven, they go down again to the depths"]

2 ["Lay" is followed by a plainly marked period in both the MSS (*M* and *D*) of the Fourth Canto of *Childe Harold* For instances of the same error, compare "The Adieu, stanza 10, line 4, and ["Pignus Amoris"], stanza 3, line 3 (*Poetical Works*, 1898, 1 232, *note*, and p 241) It is to be remarked that Hobhouse, who pencilled a few corrections on the margin of his own MS copy, makes no comment on this famous solecism The fact is that Byron wrote as he spoke, with the "careless and negligent ease of a man of quality," and either did not know that "lay" was not an intransitive verb or regarded himself as "super grammaticam."]

CLXXXI

The armaments which thunderstrike the walls
Of rock built cities bidding nations quake
And Monarchs tremble in their Capitals,
The oak Leviathans [1] whose huge ribs make
Their clay creator the vain title take
Of Lord of thee, and Arbiter of War—
These are thy toys and as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada s pride or spoils of Trafalgar

1 *These oaken citadels which made and make* —[*MS M erased*]

1 [Compare Campbell s *Battle of the Baltic* (stanza ii lines 1, 2)—

'Like leviathans afloat,
Lay their bulwarks on the brine]

2 The Gale of wind which succeeded the battle of Tra falgar destroyed the greater part (if not all) of the prizes—nineteen sail of the line—taken on that memorable day I should be ashamed to specify particulars which should be known to all—did we not know that in France the people were kept in ignorance of the event of this most glorious victory in modern times and that in England it is the present fashion to talk of Waterloo as though it were entirely an English triumph—and a thing to be named with Blen heim and Agincourt—Trafalgar and Aboukir Posterity will decide but if it be remembered as a skilful or as a wonder ful action it will be like the battle of Zama where we think of Hannibal more than of Scipio For assuredly we dwell on this action not because it was gained by Blucher or Wellington but because it was lost by Buonaparte—a man who with all his vices and his faults never yet found an adversary with a tithe of his talents (as far as the expression can apply to a conqueror) or his good intentions, his clemency or his fortitude

Look at his successors throughout Europe whose imitation of the worst parts of his policy is only limited by their com parative impotence and their positive imbecility —[*MS M*]

Dark heaving—boundless, endless and sublime—
The image of Eternity—the throne[1]
Of the Invisible, even from out thy slime[1]
The monsters of the deep are made—each Zone
Obeys thee—thou goest forth, dread, fathomless, alone

CLXXXIV

And I have loved thee, Ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles onward from a boy[2]
I wantoned with thy breakers—they to me
Were a delight, and if the freshening sea
Made them a terror—'twas a pleasing fear,
For I was as it were a Child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do here[3]

1 *The image of Eternity and Space*
For who hath fixed thy limits —— —[*MS M erased*]

1 [Compare Tennyson's *In Memoriam*, lv stanza 6—

'Dragons of the prime,
That tare each other in their slime,
Were mellow music match'd with him]

2 [While at Aberdeen he used often to steal from home unperceived sometimes he would find his way to the sea side (*Life* p 9) For an account of his feats in swimming, see *Letters*, 1898 1 263 *note* 1 and letter to Murray February 21 1811 See, too for a more perilous but less celebrated passage (from Old Lisbon to Belem Castle), *Travels in Albania*, II 195]

3 [It was a thought worthy of the great spirit of Byron after exhibiting to us his Pilgrim amidst all the most striking scenes of earthly grandeur and earthly decay to conduct him and us at last to the borders of 'the Great Deep The image of the wanderer may well be associated for a

CLXXXV

My task is done my song hath ceased my theme
Has died into an echo, it is fit[1]
The spell should break of this protracted dream.
The torch shall be extinguished which hath lit
My midnight lamp—and what is writ, is writ,
Would it were worthier! but I am not now
That which I have been and my visions flit
Less palpably before me—and the glow
Which in my Spirit dwelt is fluttering, faint, and low

CLXXXVI.

Farewell! a word that must be, and hath been
A sound which makes us linger, yet farewell![11]
Ye! who have traced the Pilgrim to the scene[111]
Which is his last if in your memories dwell

1 *Is dying in the echo—it is time*
To break the spell of this protracted dream
And what will be the fate of this my rhyme
May not be of my augury —[*MS M erased*]
11 *Fatal—and yet it shakes me not—farewell* —[*MS M*]
111 *Ye! who have traced my Pilgrim to the scene* —[*MS M*]

time, with the rock of Calpe, the shattered temples of Athens, or the gigantic fragments of Rome, but when we wish to think of this dark personification as of a thing which is, where can we so well imagine him to have his daily haunt as by the roaring of the waves? It was thus that Homer represented Achilles in his moments of ungovernable and inconsolable grief for the loss of Patroclus It was thus he chose to depict the paternal despair of Chryseus—

"Βή δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης"

Note by Professor Wilson, ed 1837]

A thought which once was his—if on ye swell
A single recollection—not in vain
He wore his sandal shoon, and scallop-shell
Farewell! with *him* alone may rest the pain,
If such there were—with *you*, the Moral of his Strain [1]

1 At end—

Laus Deo!
BYRON
July 19th 1817
La Mira, near Venice

Laus Deo!
BYRON
La Mira near Venice,
Sept 3, 1817

NOTES

TO

CHILDE HAROLD'S PILGRIMAGE

CANTO IV

I

I stood in Venice, on the Bridge of Sighs
A Palace and a prison on each hand

Stanza 1 lines 1 and 2

THE communication between the ducal palace and the prisons of Venice is by a gloomy bridge, or covered gallery high above the water and divided by a stone wall into a passage and a cell The state dungeons called *pozzi* or wells, were sunk in the thick walls of the palace and the prisoner when taken out to die was conducted across the gallery to the other side, and being then led back into the bridge was there stra the criminal was tak he passage is still open, and is still known by the name of the Bridge of Sighs The *po* of the br st arrival of up the deeper of these dungeons You may still however descend by a trap-door and crawl down through holes half choked by rubbish, to the depth of two stories below the first range If you are in want of consolation for the extinction of patrician power perhaps you may find it there scarcely a ray of light glimmers into the narrow gallery which leads to the cells and the places of confinement themselves are totally dark. A small hole in the wall admitted the damp air of the

passages, and served for the introduction of the prisoner's food A wooden pallet, raised a foot from the ground, was the only furniture The conductors tell you that a light was not allowed The cells are about five paces in length, two and a half in width, and seven feet in height They are directly beneath one another, and respiration is somewhat difficult in the lower holes Only one prisoner was found when the republicans descended into these hideous recesses, and he is said to have been confined sixteen years But the inmates of the dungeons beneath had left traces of their repentance, or of their despair, which are still visible, and may, perhaps, owe something to recent ingenuity Some of the detained appear to have offended against, and others to have belonged to, the sacred body, not only from their signatures, but from the churches and belfries which they have scratched upon the walls The reader may not object to see a specimen of the records prompted by so terrific a solitude As nearly as they could be copied by more than one pencil, three of them are as follows —

1 NON FI FIDAR AD ALCUNO PENSA e FACI
SE FUGIR VUOI DE SPIONI INSIDIE e LACCI
IL PENTIRTI PENTIRTI NULLA GIOVA
MA BEN DI VALOR FUO LA VERA PROVA

1607 ADI 2 GENARO FUI RE-
TENTO P' LA BESTIEMMA P' AVER DATO
DA MANZAR A UN MORTO
IACOMO . GRITTI SCRISSE

2 UN PARLAR POCHO et
NEGARE PRONTO et
UN PENSAR AL FINE PUO DARE LA VITA
A NOI ALTRI MESCHINI

1605
EGO IOHN BAPTISTA AD
ECCLESIAM CORTELLARIUS

3 DE CHI MI FIDO GUARDAMI DIO
DE CHI NON MI FIDO MI GUARDARO IO

A TA H A NA
V LA S C K R

The copyist has followed, not corrected, the solecisms, some of which are, however, not quite so decided since the letters were evidently scratched in the dark It only need be observed, that *bestemmia* and *mangiar* may be read in the first inscription, which was probably written by a prisoner confined for some act of impiety committed at a funeral,

that *Cortellarius* is the name of a parish on terra firma near the sea and that the last initials evidently are put for *Viva la santa Chiesa Kattolica Romana*

2

In Venice Tasso s echoes are no more
Stanza iii line 1

[" I cannot forbear mentioning a custom in Venice which they tell me is particular to the common people of this country, of singing stanzas out of Tasso They are set to a pretty solemn tune and when one begins in any part of the poet, it is odds but he will be answered by somebody else that overhears him so that sometimes you have ten or a dozen in the neighbourhood of one another taking verse after verse and running on with the poem as far as their memories will carry them. — ADDISON A D 1700]

The well known song of the gondoliers of alternate stanzas from Tasso s *Jerusalem* has died with the independence of Venice Editions of the poem with the original in one column, and the Venetian variations on the other as sung by the boatmen were once common and are still to be found The following extract will serve to show the difference between the Tuscan epic and the *Canta alla Barcariola* —

ORIGINAL.

Canto l arme pietose e l capitano
Che l gran Sepolcro liberò di Cristo
Molto egli oprò col senno e con la mano
Molto soffrì nel glorioso acquisto

VENETIAN

L arme pietose de cantar gho vogia
E de Goffredo la immortal braura
Che al fin l ha libera co strassia e dogia
Del nostro buon Gesù la Sepoltura
De mezo mondo unito e de quel Bogia
Missier Pluton non l ha bu mai paura
Dio l ha agiutá e i compagni sparpagni
Tutti l gh i ha messi insieme i di del Dai

Some of the elder gondoliers will, however, take up and continue a stanza of their once familiar bard

On the 7th of last January, the author of *Childe Harold*, and another Englishman, the writer of this notice, rowed to the Lido with two singers, one of whom was a carpenter, and the other a gondolier The former placed himself at the prow, the latter at the stern of the boat A little after leaving the quay of the Piazzetta, they began to sing, and continued their exercise until we arrived at the island They gave us, amongst other essays, the death of Clorinda, and the palace of Armida, and did not sing the Venetian but the Tuscan verses The carpenter, however, who was the cleverer of the two, and was frequently obliged to prompt his companion, told us that he could *translate* the original He added, that he could sing almost three hundred stanzas, but had not spirits (*morbin* was the word he used) to learn any more, or to sing what he already knew a man must have idle time on his hands to acquire, or to repeat, and, said the poor fellow, "look at my clothes and at me, I am starving' This speech was more affecting than his performance, which habit alone can make attractive The recitative was shrill, screaming, and monotonous, and the gondolier behind assisted his voice by holding his hand to one side of his mouth The carpenter used a quiet action, which he evidently endeavoured to restrain, but was too much interested in his subject altogether to repress From these men we learnt that singing is not confined to the gondoliers, and that, although the chant is seldom, if ever, voluntary, there are still several amongst the lower classes who are acquainted with a few stanzas

It does not appear that it is usual for the performers to row and sing at the same time Although the verses of the *Jerusalem* are no longer casually heard, there is yet much music upon the Venetian canals, and upon holydays, those strangers who are not near or informed enough to distinguish the words, may fancy that many of the gondolas still resound with the strains of Tasso The writer of some remarks which appeared in the *Curiosities of Literature* must excuse his being twice quoted, for, with the exception of some phrases a little too ambitious and extravagant, he has furnished a very exact, as well as agreeable description —

"In Venice the gondoliers know by heart long passages from Ariosto and Tasso, and often chant them with a peculiar melody But this talent seems at present on the decline — at least, after taking some pains, I could find no more than two persons who delivered to me in this way a passage from Tasso I must add, that the late Mr. Berry once chanted to

me a passage in Tasso in the manner, as he assured me of the gondoliers

There are always two concerned, who alternately sing the strophes We know the melody eventually by Rousseau to whose songs it is printed it has *properly no melodious* movement, and is a sort of medium between the canto fermo and the canto figurato it approaches to the former by recitativical declamation and to the latter by passages and course, by which one syllable is detained and embellished

'I entered a gondola by moonlight one singer placed himself forwards and the other aft and thus proceeded to St. Georgio One began the song when he had ended his strophe, the other took up the lay and so continued the song alternately Throughout the whole of it the same notes invariably returned but according to the subject matter of the strophe, they laid a greater or a smaller stress sometimes on one, and sometimes on another note and indeed changed the enunciation of the whole strophe as the object of the poem altered

'On the whole however the sounds were hoarse and screaming they seemed in the manner of all rude uncivilised men, to make the excellency of their singing in the force of their voice One seemed desirous of conquering the other by the strength of his lungs and so far from receiving delight from this scene (shut up as I was in the box of the gondola) I found myself in a very unpleasant situation

'My companion to whom I communicated this circumstance being very desirous to keep up the credit of his countrymen, assured me that the singing was very delightful when heard at a distance Accordingly we got out upon the shore leaving one of the singers in the gondola while the other went to the distance of some hundred paces They now began to sing against one another and I kept walking up and down between them both so as always to leave him who was to begin his part I frequently stood still and hearkened to the one and to the other

Here the scene was properly introduced The strong declamatory and as it were, shrieking sound met the ear from far and called forth the attention the quickly succeeding transitions, which necessarily required to be sung in a lower tone seemed like plaintive strains succeeding the vociferations of emotion or of pain The other who listened attentively immediately began where the former left off answering him in milder or more vehement notes according as the purport of the strophe required The sleepy canals, the lofty buildings the splendour of the moon the deep shadows of the few gondolas that moved like spirits hither

and thither, increased the striking peculiarity of the scene, and, amidst all these circumstances, it was easy to confess the character of this wonderful harmony

"It suits perfectly well with an idle, solitary mariner, lying at length in his vessel at rest on one of these canals, waiting for his company, or for a fare, the tiresomeness of which situation is somewhat alleviated by the songs and poetical stories he has in memory He often raises his voice as loud as he can, which extends itself to a vast distance over the tranquil mirror, and as all is still around, he is, as it were, in a solitude in the midst of a large and populous town Here is no rattling of carriages, no noise of foot passengers, a silent gondola glides now and then by him, of which the splashings of the oars are scarcely to be heard

"At a distance he hears another, perhaps utterly unknown to him Melody and verse immediately attach the two strangers, he becomes the responsive echo to the former, and exerts himself to be heard as he had heard the other By a tacit convention they alternate verse for verse, though the song should last the whole night through, they entertain themselves without fatigue the hearers who are passing between the two take part in the amusement

"This vocal performance sounds best at a great distance, and is then inexpressibly charming, as it only fulfills its design in the sentiment of remoteness It is plaintive, but not dismal in its sound, and at times it is scarcely possible to refrain from tears My companion, who otherwise was not a very delicately organised person, said quite unexpectedly È singolare come quel canto intenerisce, e molto più quando lo cantano meglio

"I was told that the women of Libo, the long row of islands that divides the Adriatic from the Lagoons,[1] particularly the women of the extreme districts of Malamocca and Palestrina, sing in like manner the works of Tasso to these and similar tunes

"They have the custom, when their husbands are fishing out at sea, to sit along the shore in the evenings and vociferate these songs, and continue to do so with great violence, till each of them can distinguish the responses of her own husband at a distance"[2]

1 The writer meant *Lido*, which is not a long row of islands, but a long island *littus*, the shore

2 *Curiosities of Literature*, II 156, edit 1807, edit 1881, I 390, and Appendix xxix to Black's *Life of Tasso*, 1810, II 455

The love of music and of poetry distinguishes all classes of Venetians even amongst the tuneful sons of Italy The city itself can occasionally furnish respectable audiences for two and even three opera houses at a time and there are few events in private life that do not call forth a printed and circulated sonnet Does a physician or a lawyer take his degree, or a clergyman preach his maiden sermon has a surgeon performed an operation would a harlequin announce his departure or his benefit are you to be congratulated on a marriage or a birth or a lawsuit the Muses are invoked to furnish the same number of syllables and the individual triumphs blaze abroad in virgin white or party coloured placards on half the corners of the capital The last curtsy of a favourite prima donna brings down a shower of these poetical tributes from those upper regions, from which in our theatres nothing but cupids and snowstorms are accustomed to descend There is a poetry in the very life of a Venetian, which in its common course is varied with those surprises and changes so recommendable in fiction but so different from the sober monotony of northern existence amusements are raised into duties duties are softened into amusements and every object being considered as equally making a part of the business of life, is announced and performed with the same earnest indifference and gay assiduity The Venetian gazette constantly closes its columns with the following triple advertisement —

Charade

Exposition of the most Holy Sacrament in the church of St. ——

Theatres

St Moses, *opera*
St Benedict a comedy of characters
St Luke repose

When it is recollected what the Catholics believe their consecrated wafer to be, we may perhaps think it worthy of a more respectable niche than between poetry and the play house

3

St Mark yet sees his Lion where he stood
Stand

Stanza xi line 5

The Lion has lost nothing by his journey to the Invalides, but the gospel which supported the paw that is now on a

level with the other foot The horses also are returned [A D 1815] to the ill-chosen spot whence they set out, and are, as before, half hidden under the porch window of St Mark's Church Their history, after a desperate struggle, has been satisfactorily explored The decisions and doubts of Erizzo and Zanetti, and lastly, of the Count Leopold Cicognara, would have given them a Roman extraction, and a pedigree not more ancient than the reign of Nero But M de Schlegel stepped in to teach the Venetians the value of their own treasures, and a Greek vindicated, at last and for ever, the pretension of his countrymen to this noble production[1] M Mustoxidi has not been left without a reply, but, as yet, he has received no answer It should seem that the horses are irrevocably Chian, and were transferred to Constantinople by Theodosius Lapidary writing is a favourite play of the Italians, and has conferred reputation on more than one of their literary characters One of the best specimens of Bodoni's typography is a respectable volume of inscriptions, all written by his friend Pacciaudi Several were prepared for the recovered horses It is to be hoped the best was not selected, when the following words were ranged in gold letters above the cathedral porch —

QUATUOR EQUORUM · SIGNA A VENETIS BYZANTIO CAPTA AD TEMP D MAR A R S · MCCIV POSITA · *QUÆ HOSTILIS CUPIDITAS A MDCCIIIC ABSTULERAT* FRANC I · IMP PACIS ORBI DATÆ TROPHÆUM A MDCCCXV VICTOR REDUXIT

Nothing shall be said of the Latin, but it may be permitted to observe, that the injustice of the Venetians in transporting the horses from Constantinople [A D 1204] was at least equal to that of the French in carrying them to Paris [A D 1797], and that it would have been more prudent to have avoided all allusions to either robbery An apostolic prince should, perhaps, have objected to affixing over the principal entrance of a metropolitan church an inscription having a reference to any other triumphs than those of religion Nothing less than the pacification of the world can excuse such a solecism.

1 *Su i Quattro Cavalli della Basilica di S Marco in Venezia* Lettera di Andrea Mustoxidi Corcirese Padova, 1816

4

The Suabian sued, and now the Austrian reigns—
An Emperor tramples where an Emperor knelt
Stanza xii lines 1 and

After many vain efforts on the part of the Italians entirely to throw off the yoke of Frederic Barbarossa and its fruitless attempts of the Emperor to make himself absolute master throughout the whole of his Cisalpine dominions the bloody struggles of four and twenty years were happily brought to a close in the city of Venice The articles of a treaty had been previously agreed upon between Pope Alexander III and Barbarossa and the former having received a safe-conduct had already arrived at Venice from Ferrara in company with the ambassadors of the King of Sicily and the consuls of the Lombard League There still remained however many points to adjust, and for several days the peace was believed to be impracticable. At this juncture it was suddenly reported that the Emperor had arrived at Chioza, a town fifteen miles from the capital The Venetians rose tumultuously, and insisted upon immediately conducting him to the city The Lombards took the alarm and departed towards Treviso The Pope himself was apprehensive of some disaster if Frederic should suddenly advance upon him but was reassured by the prudence and address of Sebastian Ziani the Doge Several embassies passed between Chioza and the capital, until at last the Emperor, relaxing somewhat of his pretensions laid aside his leonine ferocity, and put on the mildness of the lamb [1]

On Saturday, the 23rd of July, in the year 1177 six Venetian galleys transferred Frederic, in great pomp from Chioza to the island of Lido, a mile from Venice Early the next morning the Pope, accompanied by the Sicilian ambassadors, and by the envoys of Lombardy whom he had recalled from the main land together with a great concourse of people, repaired from the patriarchal palace to St Mark's Church and solemnly absolved the Emperor and his partisans from the excommunication pronounced against him The Chancellor of the Empire on the part of his master, renounced the anti popes and their schismatic adherents

1 "Quibus auditis, imperator, operante eo, qui corda Principum sicut vult, & quando vult, humiliter inclinat, leonina feritate deposita, ovinam mansuetudinem induit"—*Romualdi Salernitani Chronicon, apud Script Rer Ital*, 17 5, vii 230

Immediately the Doge, with a great suite both of the clergy and laity, got on board the galleys, and waiting on Frederic, rowed him in mighty state from the Lido to the capital The Emperor descended from the galley at the quay of the Piazzetta The Doge, the patriarch, his bishops and clergy, and the people of Venice with their crosses and their standards, marched in solemn procession before him to the church of St Mark Alexander was seated before the vestibule of the basilica, attended by his bishops and cardinals, by the patriarch of Aquileja, by the archbishops and bishops of Lombardy, all of them in state, and clothed in their church robes Frederic approached—'moved by the Holy Spirit, venerating the Almighty in the person of Alexander, laying aside his imperial dignity, and throwing off his mantle, he prostrated himself at full length at the feet of the Pope Alexander, with tears in his eyes, raised him benignantly from the ground, kissed him, blessed him, and immediately the Germans of the train sang with a loud voice, 'We praise thee, O Lord' The Emperor then taking the Pope by the right hand, led him to the church, and having received his benediction, returned to the ducal palace"[1] The ceremony of humiliation was repeated the next day The Pope himself, at the request of Frederic, said mass at St Mark's The Emperor again laid aside his imperial mantle, and taking a wand in his hand, officiated as *verger*, driving the laity from the choir, and preceding the pontiff to the altar Alexander, after reciting the gospel, preached to the people The Emperor put himself close to the pulpit in the attitude of listening, and the pontiff, touched by this mark of his attention (for he knew that Frederic did not understand a word he said), commanded the patriarch of Aquileja to translate the Latin discourse into the German tongue The creed was then chanted Frederic made his oblation, and kissed the Pope's feet, and, mass being over, led him by the hand to his white horse He held the stirrup, and would have led the horse's rein to the water side, had not the Pope accepted of the inclination for the performance, and affectionately dismissed him with his benediction Such is the substance of the account left by the archbishop of Salerno, who was present at the ceremony, and whose story is confirmed by every subsequent narration It would be not worth so minute a record, were it not the triumph of liberty as well as of superstition The states of Lombardy owed to it the confirmation of their privileges, and Alexander had reason to

1 *Rer Ital*, vii 231

thank the Almighty, who had enabled an infirm unarmed old man to subdue a terrible and potent sovereign [1]

5

Oh for one hour of blind old Dandolo !
Th octogenarian chief, Byzantium s conquering foe
Stanza xii lines 8 and 9

The reader will recollect the exclamation of the Highlander ' *Oh for one hour of Dundee !* Henry Dandolo when elected Doge in 119[7] was eighty five years of age When he commanded the Venetians at the taking of Constantinople he was consequently ninety seven years old At this age he annexed the fourth and a half of the whole empire of Romania, for so the Roman empire was then called to the title and to the territories of the Venetian Doge The three eighths of this empire were preserved in the diplomas until the Dukedom of Giovanni Dolfino who made use of the above designation in the year 1357 [3]

Dandolo led the attack on Constantinople in person Two ships the Paradise and the Pilgrim were tied together, and a drawbridge or ladder let down from their higher yards to

1 See the above cited Romuald of Salerno In a second sermon which Alexander preached on the first day of August before the Emperor he compared Frederic to the prodigal son and himself to the forgiving father

2 Mr Gibbon has omitted the important *æ* and has written Romani instead of Romaniæ —*Decline and Fall* chap lxi *note* 9 (1882 ii 777 *note* 1) But the title acquired by Dandolo runs thus in the chronicle of his namesake, the Doge Andrew Dandolo Ducali titulo addidit Quartæ partis & dimidiæ totius Imperii Romaniæ Dominator And Dand *Chronicon* cap iii pars xxxvii ap *Script Rer Ital* 1728 xii 331 And the Romaniæ is observed in the subsequent acts of the Doges Indeed the continental possessions of the Greek Empire in Europe were then generally known by the name of Romania, and that appellation is still seen in the maps of Turkey as applied to Thrace

3 See the continuation of Dandolo s *Chronicle ibid* p 498 Mr Gibbon appears not to include Dolfino following Sanudo who says Il qual titolo si uso fin al Doge Giovanni Dolfino See *Vite de' Duchi di Vene ia* [*Vitæ Ducum Venetorum Italicæ scriptæ*, Auctore Martino Sanuto], ap *Script Rer Ital* xxii 530 641

he walls The Doge was one of the first to rush into the ity Then was completed, said the Venetians, the prophecy f the Erythræan sibyl —"A gathering together of the owerful shall be made amidst the waves of the Adriatic, nder a blind leader, they shall beset the goat—they shall rofane Byzantium—they shall blacken her buildings—her poils shall be dispersed, a new goat shall bleat until they ave measured out and run over fifty-four feet nine inches nd a half"[1] Dandolo died on the first day of June, 1205 aving reigned thirteen years six months and five days, and was buried in the church of St Sophia, at Constantinople Strangely enough it must sound, that the name of the rebel pothecary who received the Doge's sword, and annihilated he ancient government, in 1796–7, was Dandolo

6

But is not Doria's menace come to pass?
Are they not *bridled?*

Stanza xiii lines 3 and 4

After the loss of the battle of Pola, and the taking of Chioza on the 16th of August, 1379, by the united armament of the Genoese and Francesco da Carrara, Signor of Padua, the Venetians were reduced to the utmost despair An embassy was sent to the conquerors with a blank sheet of paper, praying them to prescribe what terms they pleased, and leave to Venice only her independence The Prince of Padua was inclined to listen to these proposals, but the Genoese, who, after the victory at Pola, had shouted, "To Venice! to Venice! and long live St George!" determined to annihilate their rival, and Peter Doria, their commander-in-chief, returned this answer to the suppliants "On God's faith, gentlemen of Venice, ye shall have *no peace from the* Signor of Padua, nor from our commune of Genoa, until we have first put a rein upon those unbridled horses of yours, that are upon the porch of your evangelist St Mark When we have bridled them we shall keep you quiet And this is the pleasure of us and of our commune As for these, my brothers of Genoa, that you have brought with you to give up to us, I

1 "Fiet potentium in aquis Adriaticis congregatio, cæco præduce, Hircum ambigent, Byzantium prophanabunt, ædificia denigrabunt, spolia dispergentur, Hircus novus balabit, usque dum liv pedes, & ix pollices, & semis, præmensurati discurrant"—*Chronicon, ibid*, xii 329

will not have them take them back for in a few days hence, I shall come and let them out of prison myself both these and all the others [p 727 E *vide infra*] In fact the Genoese did advance as far as Malamocco within five miles of the capital but their own danger and the pride of their enemies gave courage to the Venetians who made prodigious efforts, and many individual sacrifices all of them carefully recorded by their historians Vettor Pisani was put at the head of thirty four galleys The Genoese broke up from Malamocco, and retired to Chioza in October but they again threatened Venice, which was reduced to extremities At this time the 1st of January 1380 arrived Carlo Zeno who had been cruising on the Genoese coast with fourteen galleys The Venetians were now strong enough to besiege the Genoese Doria was killed on the 22nd of January by a stone bullet one hundred and ninety five pounds weight discharged from a bombard called the Trevisan Chioza was then closely invested five thousand auxiliaries among whom were some English condottieri commanded by one Captain Ceccho joined the Venetians The Genoese in their turn prayed for conditions, but none were granted until, at last they surrendered at discretion and, on the 24th of June 1380, the Doge Contarini made his triumphal entry into Chioza. Four thousand prisoners nineteen galleys many smaller vessels and barks with all the ammunition and arms and outfit of the expedition fell into the hands of the conquerors, who had it not been for the inexorable answer of Doria, would have gladly reduced their dominion to the city of Venice An account of these transactions is found in a work called *The War of Chioza*,[1] written by Daniel Chinazzo who was in Venice at the time

7

Thin streets and foreign aspects, such as must
Too oft remind her who and what enthrals

Stanza xv lines 7 and 8

The population of Venice at the end of the seventeenth century, amounted to nearly two hundred thousand souls At the last census taken two years ago [1816] it was no more than about one hundred and three thousand and it diminishes daily The commerce and the official employments, which were to be the unexhausted source of Venetian grandeur,

1 *Cronaca della Guerra di Chioza etc*, scritta da Daniello Chinazzo *Script Rer Ital*, xv 699-804.

have both expired[1] Most of the patrician mansions are deserted, and would gradually disappear, had not the Government, alarmed by the demolition of seventy-two during the last two years, expressly forbidden this sad resource of poverty Many remnants of the Venetian nobility are now scattered, and confounded with the wealthier Jews upon the banks of the Brenta, whose Palladian palaces have sunk, or are sinking, in the general decay Of the "gentiluomo Veneto," the name is still known, and that is all He is but the shadow of his former self, but he is polite and kind It surely may be pardoned to him if he is querulous Whatever may have been the vices of the republic, and although the natural term of its existence may be thought by foreigners to have arrived in the due course of mortality, only one sentiment can be expected from the Venetians themselves At no time were the subjects of the republic so unanimous in their resolution to rally round the standard of St Mark, as when it was for the last time unfurled, and the cowardice and the treachery of the few patricians who recommended the fatal neutrality, were confined to the persons of the traitors themselves. The present race cannot be thought to regret the loss of their aristocratical forms, and too despotic government, they think only on their vanished independence They pine away at the remembrance, and on this subject suspend for a moment their gay good humour Venice may be said to die the words of the Scripture, "to die daily," a[illegible] and so apparent is the decline, as to become painful to a stranger, not reconciled to the sight of a whole generation expiring, as it were, before his eyes So artificial a creation, having lost that principle which called it into life and supported its existence, must fall to pieces at once, and sink more rapidly than it rose The abhorrence of slavery, which drove the Venetians to the sea, has, since their disaster, forced them to the land, where they may be at least overlooked amongst the crowd of dependents, and not present the humiliating spectacle of a whole nation loaded with recent chains Their liveliness, their affability, and that happy indifference which constitution alone can give (for philosophy aspires to it in vain), have not sunk under circumstances, but many peculiarities of costume and manner have by degrees been lost,

1 "Nonnullorum e nobilitate immensæ sunt opes, adeo ut vix æstimari possint, id quod tribus e rebus oritur, parsimonia, commercio, atque iis emolumentis, quæ e Repub percipiunt, quæ hanc ob caussam diuturna fore creditur"—See *De Principatibus Italiæ Tractatus Varii*, 1628, pp 18, 19

and the nobles with a pride common to all Italians who have been masters have not been persuaded to parade their insignificance That splendour which was a proof and a portion of their power, they would not degrade into the trappings of their subjection They retired from the space which they had occupied in the eyes of their fellow citizens their continuance in which would have been a symptom of acquiescence and an insult to those who suffered by the common misfortune Those who remained in the degraded capital might be said rather to haunt the scenes of their departed power than to live in them The reflection, who and what enthrals will hardly bear a comment from one who is, nationally the friend and the ally of the conqueror It may however be allowed to say thus much that to those who wish to recover their independence any masters must be an object of detestation and it may be safely foretold that this unprofitable aversion will not have been corrected before Venice shall have sunk into the slime of her choked canals

8

Watering the tree which bears his Lady s name
With his melodious tears he gave himself to Fame
Stanza xxx lines 8 and 9

Thanks to the critical acumen of a Scotchman, we now know as little of Laura as ever[1] The discoveries of the Abbé de Sade his triumphs his sneers can no longer instruct or amuse We must not however think that these memoirs[2] are as much a romance as Belisarius or the Incas although we are told so by Dr Beattie, a great name but a little authority[3] His 'labour' has not been in vain notwithstanding his 'love has, like most other passions made him ridiculous[4] The hypothesis which overpowered the

1 See *An Historical and Critical Essay on the Life and Character of Petrarch* and *A Dissertation on an Historical Hypothesis of the Abbe de Sade* 1810 [An Italian version entitled *Riflessi onr intorno a Madonna Laura* was published in 1811]

2 *Memoires pour la Vie de François Petrarque* Amsterdam 1764 3 vols 4to

3 Letter to the Duchess of Gordon August 17 1782 *Life of Beattie* by Sir W Forbes ii 102–106

4 Mr Gibbon called his *Memoirs* a labour of love (see *Decline and Fall* chap lxx. *note* 2), and followed him with

struggling Italians, and carried along less interested critics in its current, is run out We have another proof that we can never be sure that the paradox, the most singular, and therefore having the most agreeable and authentic air, will not give place to the re-established ancient prejudice

It seems, then, first, that Laura was born, lived, died, and was buried, not in Avignon, but in the country The fountains of the Sorga, the thickets of Cabrieres, may resume their pretensions, and the exploded *de la Bastie* again be heard with complacency The hypothesis of the Abbé had no stronger props than the parchment sonnet and medal found on the skeleton of the wife of Hugo de Sade, and the manuscript note to the *Virgil* of Petrarch, now in the Ambrosian library If these proofs were both incontestable, the poetry was written, the medal composed, cast, and deposited within the space of twelve hours and these deliberate duties were performed round the carcass of one who died of the plague, and was hurried to the grave on the day of her death These documents, therefore, are too decisive they prove not the fact, but the forgery Either the sonnet or the Virgilian note must be a falsification The Abbé cites both as incontestably true, the consequent deduction is inevitable—they are both evidently false [1]

Secondly, Laura was never married, and was a haughty virgin rather than that *tender and prudent* wife who honoured Avignon, by making that town the theatre of an honest French passion, and played off for one and twenty years her *little machinery* of alternate favours and refusals [2] upon the first poet of the age It was, indeed, rather too unfair that a female should be made responsible for eleven children upon the faith of a misinterpreted abbreviation, and the decision of a librarian [3] It is, however, satisfactory to think that the

confidence and delight The compiler of a very voluminous work must take much criticism upon trust, Mr Gibbon has done so, though not as readily as some other authors

1 The sonnet had before awakened the suspicions of Mr Horace Walpole See his letter to Dr Joseph Warton, March 16, 1765

2 "Par ce petit manége, cette alternative de faveurs et de rigueurs bien ménagée, une femme tendre & sage amuse pendant vingt et un ans le plus grand Poète de son siècle, sans faire la moindre brêche à son honneur" *Mémoires pour la Vie de Pétrarque*, Préface aux Français, 1 p cxiii

3 In a dialogue with St Augustin, Petrarch has described Laura as having a body exhausted with repeated *ptubs*

love of Petrarch was not platonic The happiness which he prayed to possess but once and for a moment was surely not *of the mind*,[1] *and something so very real* as a marriage project with one who has been idly called a shadowy nymph may be, perhaps detected in at least six places of his own sonnets The love of Petrarch was neither platonic nor poetical and if in one passage of his works he calls it amore veementeissimo ma unico ed onesto he confesses in a letter to a friend that it was guilty and perverse, that it absorbed him quite and mastered his heart

In this case however, he was perhaps alarmed for the culpability of his wishes for the Abbé de Sade himself who certainly would not have been scrupulously delicate if he could have proved his descent from Petrarch as well as Laura is forced into a stout defence of his virtuous grandmother As far as relates to the poet, we have no security for the innocence except perhaps in the constancy of his pursuit. He assures us in his epistle to posterity that when arrived at his fortieth year he not only had in horror but had lost all recollection and image of any "irregularity But the birth of his natural daughter cannot be assigned earlier than his thirty ninth year and either the memory or the morality of the poet must have failed him when he forgot or was guilty of this *slip*[2] The weakest argument for the purity of this love has been drawn from the permanence of its effects which survived the object of his passion The reflection of M de la Bastie that virtue alone is capable of making

The old editors read and printed *perturbationibus* but M Capperonier librarian to the French king in 176- who saw the MS in the Paris library, made an attestation that on lit et qu on doit lire partubus exhaustum ' De Sade joined the names of Messrs Boudot and Bejot with M Capperonier and in the whole discussion on this *ptubs* showed himself a downright literary rogue (See *Riflessioni* p lxxiv *sq* *Le Rime del Petrarca* Firenze, 1832 ii *sf*) Thomas Aquinas is called in to settle whether Petrarch s mistress was a *chaste* maid or a *continent* wife

1 Pigmalion quanto lodar ti dei
Dell immagine tua se mille volte
N avesti quel ch i' sol una vorrei ! '
Sonetto 50, *Quando giunse a Simon l alto concetto*
Le Rime etc i 118, edit Florence, 1832

A questa confessione così sincera diede forse occasione una nuova caduta ch ei fece —Tiraboschi *Storia* lib iii *della Letteratura Italiana* Rome, 1783 v 460

impressions which death cannot efface, is one of those which everybody applauds, and everybody finds not to be true, the moment he examines his own breast or the records of human feeling[1] Such apophthegms can do nothing for Petrarch or for the cause of morality, except with the very weak and the very young He that has made even a little progress beyond ignorance and pupilage cannot be edified with anything but truth What is called vindicating the honour of an individual or a nation, is the most futile, tedious, and uninstructive of all writing, although it will always meet with more applause than that sober criticism, which is attributed to the malicious desire of reducing a great man to the common standard of humanity It is, after all, not unlikely that our historian was right in retaining his favourite hypothetic salvo, which secures the author, although it scarcely saves the honour of the still unknown mistress of Petrarch.[2]

9

They keep his dust in Arqua, where he died
Stanza xxvi line 1

Petrarch retired to Arquà immediately on his return from the unsuccessful attempt to visit Urban V at Rome, in the year 1370, and with the exception of his celebrated visit to Venice in company with Francesco Novello da Carrara, he appears to have passed the four last years of his life between that charming solitude and Padua For four months previous to his death he was in a state of continual languor, and in the morning of July the 19th, in the year 1374, was found dead in his library chair with his head resting upon a book The chair is still shown amongst the precious relics of Arquà, which, from the uninterrupted veneration that has been attached to everything relative to this great man from the moment of his death to the present hour, have, it may be

1 "Il n'y a que la vertu seule qui soit capable de faire des impressions que la mort n'efface pas"—M de Bimard, Baron de la Bastie, in the *Memoires de l'Académie des Inscriptions de Belles Lettres* for 1740 (*Memoires de Littérature* [1738–1740], 1751, xvii 424) (See also *Riflessioni, etc*, p xcvi, *Le Rime, etc*, 1832, ii *sf*)

2 "And if the virtue or prudence of Laura was inexorable, he enjoyed, and might boast of enjoying, the nymph of poetry"—*Decline and Fall*, 1818, chap lxx p 321, vol xii. 8vo. Perhaps the *if* is here meant for *although*

hoped a better chance of authenticity than the Shakspearian memorials of Stratford upon Avon

Arquà (for the last syllable is accented in pronunciation although the analogy of the English language has been observed in the verse) is twelve miles from Padua and about three miles on the right of the high road to Rovigo in the bosom of the Euganean hills After a walk of twenty minutes across a flat well wooded meadow you come to a little blue lake, clear but fathomless and to the foot of a succession of acclivities and hills clothed with vineyards and orchards rich with fig and pomegranate trees and every sunny fruit shrub From the banks of the lake the road winds into the hills and the church of Arquà is soon seen between a cleft where two ridges slope towards each other and nearly enclose the village The houses are scattered at intervals on the steep sides of these summits and that of the poet is on the edge of a little knoll overlooking two descents, and commanding a view not only of the glowing gardens in the dales immediately beneath, but of the wide plains above whose low woods of mulberry and willow thickened into a dark mass by festoons of vines tall single cypresses and the spires of towns are seen in the distance which stretches to the mouths of the Po and the shores of the Adriatic The climate of these volcanic hills is warmer and the vintage begins a week sooner than in the plains of Padua Petrarch is said for he cannot be said to be buried, in a sarcophagus of red marble raised on four pilasters on an elevated base and preserved *from an association with meaner tombs It stands conspicuously* alone but will be soon overshadowed by four lately planted laurels Petrarch's Fountain, for here everything is Petrarch's springs and expands itself beneath an artificial arch a little below the church and abounds plentifully, in the driest season with that soft water which was the ancient wealth of the Euganean hills It would be more attractive were it not, in some seasons beset with hornets and wasps No other coincidence could assimilate the tombs of Petrarch and Archilochus The revolutions of centuries have spared these sequestered valleys and the only violence which has been offered to the ashes of Petrarch was prompted not by hate, but veneration An attempt was made to rob the sarcophagus of its treasure and one of the arms was stolen by a Florentine through a rent which is still visible The injury is not forgotten, but has served to identify the poet with the country where he was born but where he would not live A peasant boy of Arquà being asked who Petrarch was, replied 'that the people of the parsonage knew all about him but that he only knew that he was a Florentine'

Mr Forsyth[1] was not quite correct in saying that Petrarch never returned to Tuscany after he had once quitted it when a boy It appears he did pass through Florence on his way from Parma to Rome, and on his return in the year 1350, and remained there long enough to form some acquaintance with its most distinguished inhabitants A Florentine gentleman, ashamed of the aversion of the poet for his native country, was eager to point out this trivial error in our accomplished traveller, whom he knew and respected for an extraordinary capacity, extensive erudition, and refined taste, joined to that engaging simplicity of manners which has been so frequently recognised as the surest, though it is certainly not an indispensable, trait of superior genius

Every footstep of Laura's lover has been anxiously traced and recorded The house in which he lodged is shown in Venice The inhabitants of Arezzo, in order to decide the ancient controversy between their city and the neighbouring Ancisa, where Petrarch was carried when seven months old, and remained until his seventh year, have designated by a long inscription the spot where their great fellow citizen was born A tablet has been raised to him at Parma, in the chapel of St Agatha, at the cathedral, because he was archdeacon of that society, and was only snatched from his intended sepulture in their church by a *foreign* death Another tablet, with a bust, has been erected to him at Pavia, on account of his having passed the autumn of 1368 in that city, with his son-in-law Brossano The political condition which has for ages precluded the Italians from the criticism of the living, has concentrated their attention to the illustration of the dead

10

In face of all his foes, the Cruscan quire,
And Boileau, whose rash envy, etc
Stanza xxxviii lines 6 and 7

Perhaps the couplet in which Boileau depreciates Tasso may serve as well as any other specimen to justify the opinion given of the harmony of French verse—

"À Malherbe, à Racan, préfère Théophile,
Et le clinquant du Tasse à tout l'or de Virgile"
Sat ix v 176

1 *Remarks on Antiquities, etc, in Italy*, by Joseph Forsyth, p 107, *note*

The biographer Serassi[1] out of tenderness to the reputation either of the Italian or the French poet is eager to observe that the satirist recanted or explained away this censure, and subsequently allowed the author of the *Jerusalem* to be 'a genius sublime vast and happily born for the higher flights of poetry'. To this we will add that the recantation is far from satisfactory when we examine the whole anecdote as reported by Olivet.[2] The sentence pronounced against him by Bouhours[3] is recorded only to the confusion of the critic whose *palinodia* the Italian makes no effort to discover and would not perhaps accept. As to the opposition which the *Jerusalem* encountered from the Cruscan academy who degraded Tasso from all competition with Ariosto below Bojardo and Pulci the disgrace of such opposition must also in some measure be laid to the charge of Alfonso and the court of Ferrara. For Leonard Salviati the principal and nearly the sole origin of this attack, was there can be no doubt,[4] influenced by a hope to acquire the favour of the House of Este an object which he thought attainable by exalting the reputation of a native poet at the expense of a rival, then a *prisoner of state*. The hopes and efforts of Salviati must serve to show the contemporary opinion as to the nature of the poet's imprisonment and will fill up the measure of our indignation at the tyrant jailer.[5] In fact,

1 *La Vita di Tasso*, lib. iii. p. 284 (tom. ii. edit. Bergamo, 1790).

2 *Histoire de l'Academie Française depuis* 1652 *jusqu'a* 1700 par M. l'Abbé [Thoulier] d'Olivet, Amsterdam 1730. 'Mais, ensuite venant à l'usage qu'il a fait de ses talens, j'aurois montré que le bon sens n'est pas toujours ce qui domine chez lui,' p. 18. Boileau said he had not changed his opinion. 'J'en ai si peu changé dit il etc.' p. 181.

3 *La Maniere de bien Penser dans les Ouvrages de l'esprit* sec. Dial. p. 89. edit. 1692. Philanthes is for Tasso and says in the outset 'De tous les beaux esprits que l'Italie a portez, le Tasse est peut estre celuy qui pense le plus noblement'. But Bohours seems to speak in Eudoxus who closes with the absurd comparison "Faites valoir le Tasse tant qu'il vous plaira je m'en tiens pour moy à Virgile' etc. (*ibid.* p. 102).

4 *La Vita, etc.* lib. iii. p. 90. tom. ii. The English reader may see an account of the opposition of the Crusca to Tasso, in Black's *Life* 1810. *etc.* chap. xvii. vol. ii.

5 For further, and it is hoped decisive proof that Tasso was neither more nor less than a *prisoner of state*, the reader

the antagonist of Tasso was not disappointed in the reception given to his criticism, he was called to the court of Ferrara, where, having endeavoured to heighten his claims to favour, by panegyrics on the family of his sovereign,[1] he was in turn abandoned, and expired in neglected poverty The opposition of the Cruscans was brought to a close in six years after the commencement of the controversy, and if the Academy owed its first renown to having almost opened with such a paradox,[2] it is probable that, on the other hand, the care of his reputation alleviated rather than aggravated the imprisonment of the injured poet The defence of his father and of himself, for both were involved in the censure of Salviati, found employment for many of his solitary hours, and the captive could have been but little embarrassed to reply to accusations, where, among other delinquencies, he was charged with invidiously omitting, in his comparison between France and Italy, to make any mention of the cupola of St Maria del Fiore at Florence[3] The late biographer of Ariosto seems as if willing to renew the controversy by doubting the interpretation of Tasso's self-estimation[4] related in Serassi's life of the poet But Tiraboschi had before laid that rivalry at rest,[5] by showing that between Ariosto and Tasso it is not a question of comparison, but of preference

11

The lightning rent from Ariosto's bust
The iron crown of laurel's mimicked leaves
Stanza xli lines 1 and 2

Before the remains of Ariosto were removed from the Benedictine church to the library of Ferrara, his bust, which

is referred to *Historical Illustrations of the IVth Canto of Childe Harold*, p 5, and following

1 Orazioni funebri delle lodi di Don Luigi Cardinal d'Este delle lodi di Donno Alfonso d'Este See *La Vita*, lib iii p 117

2 It was founded in 1582, and the Cruscan answer to Pellegrino's *Caraffa*, or *Epica poesia*, was published in 1584

3 "Cotanto, potè sempre in lui il veleno della sua pessima volontà contro alla Nazion Fiorentina" *La Vita*, lib iii pp 96, 98, tom ii.

4 *La Vita di M L Ariosto*, scritta dall' Abate Girolamo Baruffaldi Giuniore, etc Ferrara, 1807, lib iii. p 262 (See *Historical Illustrations, etc*, p 26)

5 *Storia della Lett*, Roma, 1785, tom vii pt iii p. 130

surmounted the tomb, was
of iron laurels melted away
by a writer of the last centu
ashes, on the 6th of June, 1801 was one of the most brilliant
spectacles of the short lived Italian Republic and to conse
crate the memory of the ceremony the once famous fallen
Intr
acad
sion

The author of the *Orlando* is jealously claimed as the Homer, not of Italy but Ferrara[1] The mother of Ariosto was of Reggio and the house in which he was born is care fully distinguished by a tablet with these words Qui nacque Ludovico Ariosto il giorno 8 di Settembre dell anno 1474" But the Ferrarese make light of the accident by which their poet was born abroad and claim him exclusively for their own They possess his bones they show his arm chair, and his inkstand and his autographs

Hic illius arma
Hic currus fuit

The house where he lived the room where he died are desig nated by his own replaced memorial[2] and by a recent inscription The Ferrarese are more jealous of their claims since the animosity of Dennis arising from a cause which their apologists mysteriously hint is not unknown to them ventured to degrade their soil and climate to a Bœotian in capacity for all spiritual productions A quarto volume has been called forth by the detraction and this supplement to Barotti's Memoirs of the illu trious Ferrarese has been con sidered a triumphant reply to the *Quadro Storico Statistico* dell Alta Italia

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1 *Op* di Bianconi vol iii p 176 ed Milano 180_ Lettera al Signor Guido Savini Archisiocritico, sull indole di un fulmine caduto in Dresda, l anno 1759

2 Appassionato ammiratore ed invitto apologista dell *Omero Ferrarese*" The title was first given by Tasso and is quoted to the confusion of the *Zassisti* lib iii pp 262 65 *La Vita di M L Ariosto, etc*

3 'Parva sed apta mihi sed nulli obnoxia sed non Sordida parta meo sed tamen ære domus

12

For the true laurel-wreath which Glory weaves
Is of the tree no bolt of thunder cleaves
Stanza xli lines 4 and 5

The eagle, the sea calf, the laurel, and the white vine,[1] were amongst the most approved preservatives against lightning Jupiter chose the first, Augustus Cæsar the second, and Tiberius never failed to wear a wreath of the third when the sky threatened a thunder-storm[2] These superstitions may be received without a sneer in a country where the magical properties of the hazel twig have not lost all their credit, and perhaps the reader may not be much surprised that a commentator on Suetonius has taken upon himself gravely to disprove the imputed virtues of the crown of Tiberius, by mentioning that a few years before he wrote a laurel was actually struck by lightning at Rome[3]

13

Know, that the lightning sanctifies below
Stanza xli line 8

The Curtian lake and the Ruminal fig-tree in the Forum, having been touched by lightning, were held sacred, and the memory of the accident was preserved by a *puteal*, or altar resembling the mouth of a well, with a little chapel covering the cavity supposed to be made by the thunder-bolt Bodies scathed and persons struck dead were thought to be incorruptible,[4] and a stroke not fatal conferred perpetual dignity upon the man so distinguished by heaven[5]

Those killed by lightning were wrapped in a white garment, and buried where they fell The superstition was not confined to the worshippers of Jupiter the Lombards believed in the omens furnished by lightning, and a Christian priest confesses that, by a diabolical skill in interpreting thunder,

1 Plin, *Hist Nat*, lib ii cap 55
2 *Columella*, De Re Rustica, x 532, lib x, Sueton, in *Vit August*, cap xc, et in *Vit Tiberii*, cap lxix
3 Note 2, p 409, edit Lugd Bat 1667
4 *Vid* J C Boulenger, *De Terræ Motu et Fulminib*, lib v cap xi, *apud* J G Græv, *Thes Antiq Rom*, 1696, v 532
5 Οὐδεὶς κεραυνωθεὶς ἄτιμός ἐστι, ὁθεν καὶ ὡς θεὸς τιμᾶται Artemidori *Oneirocritica*, Paris, 1603, ii 8, p 91

a seer foretold to Agilulf, duke of Turin, an event which came to pass, and gave him a queen and a crown[1] There was, however, something equivocal in this sign which the ancient inhabitants of Rome did not always consider propitious and as the fears are likely to last longer than the consolations of superstition it is not strange that the Romans of the age of Leo X should have been so much terrified at some misinterpreted storms as to require the exhortation of a scholar who arrayed all the learning on thunder and lightning to prove the omen favourable beginning with the flash which struck the walls of Veiitræ and including that which played upon a gate at Florence and foretold the pontificate of one of its citizens[2]

14

There too the Goddess loves in stone
Stanza xlix. line 1

The view of the Venus of Medicis instantly suggests the lines in the *Seasons* and the comparison of the object with the description proves not only the correctness of the portrait but the peculiar turn of thought and if the term may be used the sexual imagination of the descriptive poet The same conclusion may be deduced from another hint in the same episode of Musidora for Thomson's notion of the privileges of favoured love must have been either very primitive or rather deficient in delicacy when he made his grateful nymph inform her discreet Damon that in some happier moment he might perhaps be the companion of her bath —

The time may come you need not fly"

The reader will recollect the anecdote told in the *Life of Dr Johnson* We will not leave the Florentine gallery without a word on the *Whetter* It seems strange that the character of that disputed statue should not be entirely decided at least in the mind of any one who has seen a sarcophagus in the vestibule of the Basilica of St Paul without the walls at Rome, where the whole group of the fable of Marsyas is seen

1 Paul
cap xxxi,
2 I I V
apud J C Grev *Thes Antiq Rom* 1696 v 604 The declamation is addressed to Julian of Medicis

in tolerable preservation, and the Scythian slave whetting the knife, is represented exactly in the same position as this celebrated masterpiece The slave is not naked, but it is easier to get rid of this difficulty than to suppose the knife in the hand of the Florentine statue an instrument for shaving, which it must be, if, as Lanzi supposes, the man is no other than the barber of Julius Cæsar Winckelmann, illustrating a bas-relief of the same subject, follows the opinion of Leonard Agostini, and his authority might have been thought conclusive, even if the resemblance did not strike the most careless observer[1] Amongst the bronzes of the same princely collection, is still to be seen the inscribed tablet copied and commented upon by Mr Gibbon[2] Our historian found some difficulties, but did not desist from his illustration He might be vexed to hear that his criticism has been thrown away on an inscription now generally recognised to be a forgery

15

In Santa Croce's holy precincts lie
Stanza liv line 1

This name will recall the memory, not only of those whose tombs have raised the Santa Croce into the centre of pilgrimage the Mecca of Italy—but of her whose eloquence was poured over the illustrious ashes, and whose voice is now as mute as those she sung CORINNA is no more, and with her should expire the fear, the flattery, and the envy, which threw too dazzling or too dark a cloud round the march of genius, and forbad the steady gaze of disinterested criticism We have her picture embellished or distorted, as friendship or detraction has held the pencil the impartial portrait was hardly to be expected from a contemporary The immediate voice of her survivors will, it is probable, be far from affording a just estimate of her singular capacity. The gallantry, the love of wonder, and the hope of associated fame, which blunted the edge of censure, must cease to exist—The dead have no sex, they can surprise by no new miracles, they can confer no privilege Corinna has ceased to be a woman—she is only an author, and it may be foreseen that many will repay themselves for former complaisance, by a severity

1 See *Monum Ant Ined*, 1767, ii par i. cap xvii sect iii p. 50, and *Storia delle Arti, etc*, lib xi cap i tom ii p 314, *note* B

2 *Nomina gentesque Antiquæ Italiæ* (Gibbon, *Miscell Works*, 1814), p 204, edit oct

to which the extravagance of previous praises may perhaps give the colour of truth The latest posterity—for to the latest posterity they will assuredly descend—will have to pronounce upon her various productions and the longer the vista through which they are seen the more accurately minute will be the object the more certain the justice of the decision She will enter into that existence in which the great writers of all ages and nations are as it were associated in a world of their own and from that superior sphere shed their eternal influence for the control and consolation of mankind But the individual will gradually disappear as the author is more distinctly seen some one therefore of all those whom the charms of involuntary wit and of easy hospitality attracted within the friendly circles of Coppet should rescue from oblivion those virtues which although they are said to love the shade are in fact more frequently chilled than excited by the domestic cares of private life Some one should be found to portray the unaffected graces with which she adorned those dearer relationships the performance of whose duties is rather discovered amongst the interior secrets than seen in the outward management of family intercourse and which indeed it requires the delicacy of genuine affection to qualify for the eye of an indifferent spectator Some one should be found not to celebrate but to describe the amiable mistress of an open mansion the centre of a society ever varied and always pleased the creator of which divested of the ambition and the arts of public rivalry shone forth only to give fresh animation to those around her The mother tenderly affectionate and tenderly beloved the friend unboundedly generous but still esteemed the charitable patroness of all distress cannot be forgotten by those whom she cherished and protected, and fed Her loss will be mourned the most where she was known the best and to the sorrows of very many friends and more dependants may be offered the disinterested regret of a stranger who amidst the sublimer scenes of the Leman lake received his chief satisfaction from contemplating the engaging qualities of the incomparable Corinna

16

Here repose
Angelo's—Alfieri's bones
Stanza by lines 6 and 7

Alfieri is the great name of this age The Italians without waiting for the hundred year consider him as 'a poet

good in law"—His memory is the more dear to them because he is the bard of freedom, and because, as such, his tragedies can receive no countenance from any of their sovereigns They are but very seldom, and but very few of them, allowed to be acted It was observed by Cicero, that nowhere were the true opinions and feelings of the Romans so clearly shown as at the theatre[1] In the autumn of 1816, a celebrated improvisatore exhibited his talents at the Opera-house of Milan The reading of the theses handed in for the subjects of his poetry was received by a very numerous audience, for the most part in silence, or with laughter, but when the assistant, unfolding one of the papers, exclaimed, *The apotheosis of Victor Alfieri*, the whole theatre burst into a shout, and the applause was continued for some moments The lot did not fall on Alfieri, and the Signor Sgricci had to pour forth his extemporary common-places on the bombardment of Algiers The choice, indeed, is not left to accident quite so much as might be thought from a first view of the ceremony, and the police not only takes care to look at the papers beforehand, but, in case of any prudential afterthought, steps in to correct the blindness of chance. The proposal for deifying Alfieri was received with immediate enthusiasm, the rather because it was conjectured there would be no opportunity of carrying it into effect

17

Here Machiavelli's earth returned to whence it rose
Stanza liv line 9

The affectation of simplicity in sepulchral inscriptions, which so often leaves us uncertain whether the structure

1 The free expression of their honest sentiments survived their liberties Titius, the friend of Antony, presented them with games in the theatre of Pompey They did not suffer the brilliancy of the spectacle to efface from their memory that the man who furnished them with the entertainment had murdered the son of Pompey they drove him from the theatre with curses The moral sense of a populace, spontaneously expressed, is never wrong Even the soldiers of the triumvirs joined in the execration of the citizens, by shouting round the chariots of Lepidus and Plancus, who had proscribed their brothers, *De Germanis, non de Gallis, duo triumphant consules*, a saying worth a record, were it nothing but a good pun [C Vell Paterculi, *Hist*, lib ii cap lxxix p 78, edit. Elzevir, 1639 *Ibid*, lib ii cap lxvii]

before us is an actual depository or a cenotaph or a simple memorial not of death but life has given to the tomb of Machiavelli no information as to the place or time of the birth or death the age or parentage of the historian

TANTO NOMINI NVLLVM PAR ELOGIVM
NICCOLAVS MACHIAVELLI

There seems at least no reason why the name should not have been put above the sentence which alludes to it

It will readily be imagined that the prejudices which have passed the name of Machiavelli into an epithet proverbial of iniquity exist no longer at Florence His memory was persecuted, as his life had been for an attachment to liberty incompatible with the new system of despotism which succeeded the fall of the free governments of Italy He was put to the torture for being a libertine that is for wishing to restore the republic of Florence and such are the undying efforts of those who are interested in the perversion, not only of the nature of actions but the meaning of words, that what was once *patriotism* has by degrees come to signify *debauch* We have ourselves outlived the old meaning of liberality which is now another word for treason in *one country and for infatuation in all It seems to have* been a strange mistake to accuse the author of *The Prince* as being a pander to tyranny and to think that the Inquisition would condemn his work for such a delinquency The fact is, that Machiavelli as is usual with those against whom no crime can be proved was suspected of and charged with atheism and the first and last most violent opposers of *The Prince* were both Jesuits one of whom persuaded the Inquisition benche fosse tardo to prohibit the treatise and the other qualified the secretary of the Florentine republic as no better than a fool The father Possevin was proved never to have read the book and the father Lucchesini not to have understood it It is clear, however that such critics must have objected not to the slavery of the doctrines but to the suppo ed tendency of a lesson which shows how distinct are the interests of a monarch from the happiness of mankind The Jesuits are re established in Italy and the last chapter of *The Prince* may again call forth a particular refutation from those who are employed once more in moulding the minds of the rising generation, so as to receive the impressions of despotism The chapter [xxvi] bears for title

Esortazione a liberare l Italia da Barbari and concludes with a *libertine* excitement to the future redemption of Italy

Non si deve adunque lasciar passare questa occasione acciocchè la Italia veggia dopo tanto tempo apparire un suo

redentore Nè posso esprimere con quale amore ei fusse ricevuto in tutte quelle provincie, che hanno patito per queste illuvioni esterne, con qual sete di vendetta, con che ostinata fede, con que pieta, con che lacrime Quali porte se gli serrerebbero? Quali popoli gli negherebbero l'ubbidienza? Quale Italiano gli negherebbe l'ossequio? AD OGNUNO PUZZA QUESTO BARBARO DOMINIO"[1]

18.

Ungrateful Florence! Dante sleeps afar
Stanza lvii line 1

Dante was born in Florence, in the year 1261 He fought in two battles, was fourteen times ambassador, and once prior of the republic When the party of Charles of Anjou triumphed over the Bianchi, he was absent on an embassy to Pope Boniface VIII, and was condemned to two years' banishment, and to a fine of 8000 lire, on the non-payment of which he was further punished by the sequestration of all his property The republic, however, was not content with this satisfaction, for in 1772 was discovered in the archives at Florence a sentence in which Dante is the eleventh of a list of fifteen condemned in 1302 to be burnt alive, *Ita quod perveniens igne comburatur sic quod moriatur* The pretext for this judgment was a proof of unfair barter, extortions, and illicit gains *Baractenarum iniquarum extorsionum et illicitorum lucrorum*,[2] and with such an accusation it is not strange that Dante should have always protested his innocence, and the injustice of his fellow-citizens His appeal to Florence was accompanied by another to the Emperor Henry, and the death of that Sovereign in 1313 was the signal for a sentence of irrevocable banishment He had before lingered near Tuscany with hopes of recall, then travelled into the north of Italy, where Verona had to boast of his longest residence, and he finally settled at Ravenna, which was his ordinary but not constant abode until his death The refusal of the Venetians to grant him a public audience, on the part of Guido Novello da Polenta, his protector, is said to have been the principal cause of this event,

1 *Il Principe di Niccolò Machiavelli*, Paris, 1825, pp 184, 185

2 *Storia della Lett Ital*, edit Venice, 1795, tom v lib iii par 2, p 448, *note* Tiraboschi is incorrect, the dates of the three decrees against Dante are A D 1302, 1314, and 1316

which happened in 1321 He was buried ("in sacra minorum aede") at Ravenna in a handsome tomb which was erected by Guido restored by Bernardo Bembo in 1483, prætor for that republic which had refused to hear him, again restored by Cardinal Corsi, in 1692, and replaced by a more magnificent sepulchre constructed in 1780 at the expense of the Cardinal Luigi Valenti Gonzaga The offence or misfortune of Dante was an attachment to a defeated party and, as his least favourable biographers allege against him too great a freedom of speech and haughtiness of manner But the next age paid honours almost divine to the exile The Florentines, having in vain and frequently attempted to recover his body crowned his image in a church[1] and his picture is still one of the idols of their cathedral They struck medals, they raised statues to him The cities of Italy not being able to dispute about his own birth contended for that of his great poem and the Florentines thought it for their honour to prove that he had finished the seventh Canto before they drove him from his native city Fifty one years after his death, they endowed a professorial chair for the expounding of his verses, and Boccaccio was appointed to this patriotic employment The example was imitated by Bologna and Pisa and the commentators if they performed but little service to literature augmented the veneration which beheld a sacred or moral allegory in all the images of his mystic muse His birth and his infancy were discovered to have been distinguished above those of ordinary men the author of the *Decameron* his earliest biographer, relates that his mother was warned in a dream of the importance of her pregnancy and it was found by others, that at ten years of age he had manifested his precocious passion for that wisdom or theology, which, under the name of Beatrice had been mistaken for a substantial mistress When the *Divine Comedy* had been recognised as a mere mortal production, and at the distance of two centuries when criticism and competition had sobered the judgment of the Italians Dante was seriously declared superior to Homer and though the preference appeared to some casuists an heretical blasphemy worthy of the flames the contest was vigorously maintained for nearly fifty years In later times it was made

1 So relates Ficino but some think his coronation only an allegory See *Storia, etc ut sup*, p 453

2 By Varchi in his *Ercolano* The controversy continued from 1570 to 1616 See *Storia etc* edit Rome 1785 tom vii lib iii par iii p 187

a question which of the Lords of Verona could boast of having patronised him,[1] and the jealous scepticism of one writer would not allow Ravenna the undoubted possession of his bones Even the critical Tiraboschi was inclined to believe that the poet had foreseen and foretold one of the discoveries of Galileo —Like the great originals of other nations, his popularity has not always maintained the same level. The last age seemed inclined to undervalue him as a model and a study and Bettinelli one day rebuked his pupil Monti, for poring over the harsh and obsolete extravagances of the *Commedia* The present generation having recovered from the Gallic idolatries of Cesarotti, has returned to the ancient worship, and the *Danteggiare* of the northern Italians is thought even indiscreet by the more moderate Tuscans

There is still much curious information relative to the life and writings of this great poet, which has not as yet been collected even by the Italians, but the celebrated Ugo Foscolo meditates to supply this defect, and it is not to be regretted that this national work has been reserved for one so devoted to his country and the cause of truth

19

Like Scipio, buried by the upbraiding shore
Thy factions, in their worse than civil war,
Proscribed, etc

Stanza lvii lines 2, 3, and 4

The elder Scipio Africanus had a tomb if he was not buried at Liternum, whither he had retired to voluntary banishment This tomb was near the sea-shore, and the story of an inscription upon it, *Ingrata Patria*, having given a name to a modern tower, is, if not true, an agreeable fiction If he was not buried, he certainly lived there[2]

"In così angusta & solitaria ulla
Era grand' huom che d' Aphrica s' appella,
Perche prima col ferro al uiuo aprilla"[3]

1 Gio Jacopo Dionisi *Canonico di Verona* Serie di Aneddoti, n 2 See *Storia, etc*, edit Venice, 1795, tom v lib 1 par 1 p 24, *note*

2 "Vitam Literni egit sine desiderio urbis" See T Liv, *Hist*, lib xxxviii cap liii Livy reports that some said he was buried at Liternum, others at Rome *Ibid*, cap lv

3 *Trionfo della Castità*, *Opera* Petrarchæ, Basil, 1554, 1 *sf*

Ingratitude is generally supposed the vice peculiar to republics and it seems to be forgotten that for one instance of popular inconstancy, we have a hundred examples of the fall of courtly favourites Besides a people have often repented—a monarch seldom or never Leaving apart many familiar proofs of this fact a short story may show the difference between even an aristocracy and the multitude

Vettor Pisani having been defeated in 1354 at Portolongo and many years afterwards in the more decisive action of Pola by the Genoese was recalled by the Venetian government and thrown into chains The Avvogadori proposed to behead him but the supreme tribunal was content with the sentence of imprisonment Whilst Pisani was suffering this unmerited disgrace Chioza in the vicinity of the capital [1] was by the assistance of the *Signor of Padua* delivered into the hands of Pietro Doria At the intelligence of that disaster the great bell of St Mark s tower tolled to arms and the people and the soldiery of the galleys were summoned to the repulse of the approaching enemy but they protested they would not move a step unless Pisani were liberated and placed at their head The great council was instantly assembled the prisoner was called before them and the Doge Andrea Contarini informed him of the demands of the people and the necessities of the state whose only hope of safety was reposed in his efforts and who implored him to forget the indignities he had endured in her service I have submitted replied the magnanimous republican I have submitted to your deliberations without complaint I have supported patiently the pains of imprisonment for they were inflicted at your command this is no time to inquire whether I deserved them—the good of the republic may have seemed to require it and that which the republic resolves is always resolved wisely Behold me ready to lay down my life for the preservation of my country Pisani was appointed generalissimo and by his exertions in con junction with those of Carlo Zeno the Venetians soon recovered the ascendancy over their maritime rivals

The Italian communities were no less unjust to their citizens than the Greek republics Liberty both with the one and the other seems to have been a national not an individual object and notwithstanding the boasted *equality before the laws* which an ancient Greek writer considered

1 See Note 6 p 476

2 The Greek boasted that he was *σὸ ομος* See the last chapter of the first book of Dionysius of Halicarnassus

the great distinctive mark between his countrymen and the barbarians, the mutual rights of fellow citizens seem never to have been the principal scope of the old democracies The world may have not yet seen an essay by the author of *The Italian Republics*, in which the distinction between the liberty of former states, and the signification attached to that word by the happier constitution of England, is ingeniously developed The Italians, however, when they had ceased to be free, still looked back with a sigh upon those times of turbulence, when every citizen might rise to a share of sovereign power, and have never been taught fully to appreciate the repose of a monarchy Sperone Speroni, when Francis Maria II Duke of Rovere proposed the question, 'which was preferable, the republic or the principality—the perfect and not durable, or the less perfect and not so liable to change," replied, "that our happiness is to be measured by its quality, not by its duration, and that he preferred to live for one day like a man, than for a hundred years like a brute, a stock, or a stone' This was thought, and called a *magnificent* answer down to the last days of Italian servitude [1]

20

And the crown
Which Petrarch's laureate brow supremely wore,
Upon a far and foreign soil had grown
Stanza lvii lines 6, 7, and 8

The Florentines did not take the opportunity of Petrarch's short visit to their city in 1350 to revoke the decree which confiscated the property of his father, who had been banished shortly after the exile of Dante His crown did not dazzle them, but when in the next year they were in want of his assistance in the formation of their university, they repented of their injustice, and Boccaccio was sent to Padua to entreat the laureate to conclude his wanderings in the bosom of his native country, where he might finish his *immortal Africa*, and enjoy, with his recovered possessions, the esteem of all classes of his fellow citizens They gave him the option of the book and the science he might condescend to expound they called him the glory of his country, who was dear, and who would be dearer to them, and they added, that if there was anything unpleasing in their letter, he ought to return

1 "E intorno *alla magnifica risposta*," etc Serassi, *Vita del Tasso*, lib iii. p 149, tom. ii. edit. 2 Bergamo

amongst them were it only to correct their style[1] Petrarch seemed at first to listen to the flattery and to the entreaties of his friend, but he did not return to Florence, and preferred a pilgrimage to the tomb of Laura and the shades of Vaucluse.

21

Boccaccio to his parent earth bequeathed
His dust

Stanza lviii lines 1 and 2

Boccaccio was buried in the church of St Michael and St
which was by
assed the latter
hich shortened
his existence and there might his ashes have been secure if not of honour at least of repose But the hyena bigots of Certaldo tore up the tombstone of Boccaccio and ejected it from the holy precincts of St Michael and St James The occasion and; it may be hoped the excuse of this ejectment was the making of a new floor for the church but the fact is that the tombstone was taken up and thrown aside at the bottom of the building *Ignorance may share the sin with* bigotry It would be painful to relate such an exception to the devotion of the Italians for their great names could it not be accompanied by a trait more honourably conformable to the general character of the nation The principal person of the district the last branch of the house of Medicis afforded that protection to the memory of the insulted dead which her best ancestors had dispensed upon all contemporary merit. The Marchioness Lenzoni rescued the tombstone of Boccaccio from the neglect in which it had some time lain, and found for it an honourable elevation in her own mansion She has done more the house in which the poet lived has been as little respected as his tomb and is falling to ruin over the head of one indifferent to the name of its former tenant. It consists of two or three little chambers and a low tower on which Cosmo II affixed an inscription This house she has taken measures to purchase,

1 'Accingiti innoltre se ci è lecito ancor l' esortarti a compire l immortal tua Africa Se ti avviene d incontrare nel nostro stile cosa che ti dispiaccia cio debb essere un altro motivo ad e audire i desiderj della tua patria" *Storia della Lett Ital*, edit Venice, 1795 tom v par i lib i p 75

and proposes to devote to it that care and consideration which are attached to the cradle and to the roof of genius

This is not the place to undertake the defence of Boccaccio, but the man who exhausted his little patrimony in the acquirement of learning, who was amongst the first, if not the first, to allure the science and the poetry of Greece to the bosom of Italy,—who not only invented a new style, but founded, or certainly fixed, a new language, who, besides the esteem of every polite court of Europe, was thought worthy of employment by the predominant republic of his own country, and, what is more, of the friendship of Petrarch, who lived the life of a philosopher and a freeman, and who died in the pursuit of knowledge,—such a man might have found more consideration than he has met with from the priest of Certaldo, and from a late English traveller, who strikes off his portrait as an odious, contemptible, licentious writer, whose impure remains should be suffered to rot without a record[1] That English traveller, unfortunately for those who have to deplore the loss of a very amiable person, is beyond all criticism, but the mortality which did not protect Boccaccio from Mr Eustace, must not defend Mr Eustace from the impartial judgment of his successors Death may canonise his virtues, not his errors, and it may be modestly pronounced that he transgressed, not only as an author, but as a man, when he evoked the shade of Boccaccio in company with that of Aretine, amidst the sepulchres of Santa Croce, merely to dismiss it with indignity As far as respects

"Il flagello de' Principi,
Il divin Pietro Aretino,"

1 *Classical Tour*, chap ix vol iii p 355, edit 3rd "Of Boccaccio, the modern Petronius, we say nothing, the abuse of genius is more odious and more contemptible than its absence, and it imports little where the impure remains of a licentious author are consigned to their kindred dust For the same reason the traveller may pass unnoticed the tomb of the malignant *Aretino*" This dubious phrase is hardly enough to save the tourist from the suspicion of another blunder respecting the burial-place of Aretine, whose tomb was in the church of St Luke at Venice, and gave rise to the famous controversy of which some notice is taken in Bayle Now the words of Mr Eustace would lead us to think the tomb was at Florence, or at least was to be somewhere recognised Whether the inscription so much disputed was ever written on the tomb cannot now be decided, for all memorial of this author has disappeared from the church of St Luke.

it is of little import what censure is passed upon a coxcomb who owes his present existence to the above burlesque character given to him by the poet, whose amber has preserved many other grubs and worms: but to classify Boccaccio with such a person and to excommunicate his very ashes, must of itself make us doubt of the qualification of the classical tourist for writing upon Italian or indeed, upon any other literature. For ignorance on one point may incapacitate an author merely for that particular topic: but subjection to a professional prejudice must render him an unsafe director on all occasions. Any perversion and injustice may be made what is vulgarly called a case of conscience: and this poor excuse is all that can be offered for the priest of Certaldo or the author of the *Classical Tour*. It would have answered the purpose to confine the censure to the novels of Boccaccio: and gratitude to that source which supplied the muse of Dryden with her last and most harmonious number might perhaps have restricted that censure to the objectionable qualities of the hundred tales. At any rate the repentance of Boccaccio might have arrested his exhumation: and it should have been recollected and told that in his old age he wrote a letter entreating his friend to discourage the reading of the *Decameron* for the sake of modesty: and for the sake of the author who would not have an apologist always at hand to state in his excuse that he wrote it when young, and at the command of his superiors.[1] It is neither the licentiousness of the writer nor the evil propensities of the reader which have given to the *Decameron* alone of all the works of Boccaccio a perpetual popularity. The establishment of a new and delightful dialect conferred an immortality on the works in which it was first fixed. The sonnets of Petrarch were for the same reason fated to survive his self admired *Africa*, 'the favourite of kings.' The invariable traits of nature and feeling with which the novels as well as the verses abound have doubtless been the chief source of the foreign celebrity of both authors: but Boccaccio, as a man, is no more to be estimated by that work than Petrarch is to be regarded in no other light than as the lover of Laura. Even however had the father of the Tuscan prose been known only as the author of the *Decameron*, a

1 'Non enim ubique est qui in excusationem meam consurgens dicat, juvenis scripsit, & majoris coactus imperio.' The letter was addressed to Maghinard of Cavalcanti marshal of the kingdom of Sicily. See Tiraboschi *Storia etc*, edit. Venice, 1795, tom. v. par. ii. lib. iii. p. 555. *not*

considerate writer would have been cautious to pronounce a sentence irreconcilable with the unerring voice of many ages and nations An irrevocable value has never been stamped upon any work solely recommended by impurity

The true source of the outcry against Boccaccio, which began at a very early period, was the choice of his scandalous personages in the cloisters as well as the courts, but the princes only laughed at the gallant adventures so unjustly charged upon queen Theodelinda, whilst the priesthood cried shame upon the debauches drawn from the convent and the hermitage, and most probably for the opposite reason, namely, that the picture was faithful to the life Two of the novels are allowed to be facts usefully turned into tales to deride the canonisation of rogues and laymen Ser Ciappelletto and Marcellinus are cited with applause even by the decent Muratori[1] The great Arnaud, as he is quoted in Bayle, states, that a new edition of the novels was proposed, of which the expurgation consisted in omitting the words "monk" and "nun," and tacking the immoralities to other names The literary history of Italy particularises no such edition, but it was not long before the whole of Europe had but one opinion of the *Decameron*, and the absolution of the author seems to have been a point settled at least a hundred years ago "On se feroit siffler si l' on prétendoit convaincre Boccace de n' avoir pas été honnête homme, puis qu'il a fait le Decameron" So said one of the best men, and perhaps the best critic that ever lived—the very martyr to impartiality[2] But as this information, that in the beginning of the last century one would have been hooted at for pretending that Boccaccio was not a good man, may seem to come from one of those enemies who are to be suspected, even when they make us a present of truth, a more acceptable contrast with the proscription of the body, soul, and muse of Boccaccio may be found in a few words from the virtuous, the patriotic contemporary, who thought one of the tales of this impure writer worthy a Latin version from his own pen "I have remarked elsewhere," says Petrarch, writing to Boccaccio, "that the book itself has been worried by certain dogs, but stoutly defended by your staff and voice Nor was I astonished, for I have had proof of the vigour of your mind, and I know you have fallen on that unaccommodating

1 *Dissertazioni sopra le Antichità Italiane*, Diss lviii p 253, tom iii edit Milan, 1751

2 *Eclaircissement, etc, etc*, p. 648, edit Amsterdam, 1740, in the Supplement to Bayle's *Dictionary*

incapable race of mortals who whatever they either like not, or know not or cannot do, are sure to reprehend in others and on those occasions only put on a show of learning and eloquence but otherwise are entirely dumb [1]

It is satisfactory to find that all the priesthood do not resemble those of Certaldo and that one of them who did not possess the bones of Boccaccio would not lose the opportunity of raising a cenotaph to his memory Bovius canon of Padua at the beginning of the sixteenth century erected at Arquà opposite to the tomb of the Laureate a tablet in which he associated Boccaccio to the equal honours of Dante and of Petrarch

22

What is her Pyramid of precious stones?
Stanza lx line 1

Our veneration for the Medici begins with Cosmo and expires with his grandson that stream is pure only at the source and it is in search of some memorial of the virtuous republicans of the family that we visit the church of St Lorenzo at Florence The tawdry glaring unfinished chapel in that church designed for the mausoleum of the Dukes of Tuscany set round with crowns and coffins gives birth to no emotions but those of contempt for the lavish vanity of a race of despots whilst the pavement slab simply inscribed to the Father of his Country reconciles us to the name of Medici [2] It was very natural for Corinna [3] to suppose that the statue raised to the Duke of Urbino in the *capella de' depositi* was intended for his great namesake but the magnificent Lorenzo is only the sharer of a coffin half hidden in a niche of the sacristy The decay of Tuscany dates from the sovereignty of the Medici Of the sepulchral peace which succeeded to the establishment of the reigning families in Italy our own Sidney has given us a glowing but a faithful picture Notwithstanding all the seditions of Florence and other cities of Tuscany the horrid factions of Guelphs and Ghibelins Neri and Bianchi nobles and commons they continued populous strong, and exceeding rich but in the space of less than a hundred and fifty years the peaceable reign of the Medices is thought to have destroyed nine parts in ten of the people

1 *Opera* 1 540 edit Basil 1581
2 Cosmus Medices Decreto Publico Pater Patriæ
3 Corinne 1819, liv xviii chap iii vol iii p 218

of that province Amongst other things it is remarkable, that when Philip II of Spain gave Sienna to the Duke of Florence, his ambassador then at Rome sent him word, that he had given away more than 650,000 subjects, and it is not believed there are now 20,000 souls inhabiting that city and territory Pisa, Pistoia, Arezzo, Cortona, and other towns, that were then good and populous, are in the like proportion diminished, and Florence more than any When that city had been long troubled with seditions, tumults, and wars, for the most part unprosperous, they still retained such strength, that when Charles VIII of France, being admitted as a friend with his whole army, which soon after conquered the kingdom of Naples, thought to master them, the people, taking arms, struck such a terror into him, that he was glad to depart upon such conditions as they thought fit to impose Machiavel reports, that in that time Florence alone, with the Val d'Arno, a small territory belonging to that city, could, in a few hours, by the sound of a bell, bring together 135,000 well-armed men, whereas now that city, with all the others in that province, are brought to such despicable weakness, emptiness, poverty, and baseness, that they can neither resist the oppressions of their own prince, nor defend him or themselves if they were assaulted by a foreign enemy The people are dispersed or destroyed, and the best families sent to seek habitations in Venice, Genoa, Rome, Naples, and Lucca. This is not the effect of war or pestilence, they enjoy a perfect peace, and suffer no other plague than the government they are under"[1] From the usurper Cosmo down to the imbecile Gaston, we look in vain for any of those unmixed qualities which should raise a patriot to the command of his fellow-citizens The Grand Dukes, and particularly the third Cosmo, had operated so entire a change in the Tuscan character, that the candid Florentines, in excuse for some imperfections in the philanthropic system of Leopold, are obliged to confess that the sovereign was the only liberal man in his dominions Yet that excellent prince himself had no other notion of a national assembly, than of a body to represent the wants and wishes, not the will of the people

1 *Discourses concerning Government*, by A Sidney, chap II sect XXVI p 208, edit 1751 Sidney is, together with Locke and Hoadley, one of Mr Hume's "despicable" writers

23

An Earthquake reeled unheededly away!
Stanza lxii line 5

And such was their mutual animosity so intent were they upon the battle that the earthquake which overthrew in great part many of the cities of Italy which turned the course of rapid streams poured back the sea upon the rivers and tore down the very mountains was not felt by one of the combatants."[1] Such is the description of Livy It may be doubted whether modern tactics would admit of such an abstraction

The site of the battle of Thrasimene is not to be mistaken The traveller from the village under Cortona to Casa di Piano the next stage on the way to Rome has for the first two or three miles around him but more particularly to the right that flat land which Hannibal laid waste in order to induce the Consul Flaminius to move from Arezzo On his left and in front of him is a ridge of hills bending down towards the lake of Thrasimene called by Livy montes Cortonenses" and now named the Gualandra These hills he approaches at Ossaja a village which the itineraries pretend to have been so denominated from the bones found there but there have been no bones found there and the battle was fought on the other side of the hill From Ossaja the road begins to rise a little but does not pass into the roots of the mountains until the sixty seventh milestone from Florence The ascent thence is not steep but perpetual and continues for twenty minutes The lake is soon seen below on the right, with Borghetto a round tower close upon the water and the undulating hills partially covered with wood amongst which the road winds sink by degrees into the marshes near to this tower Lower than the road down to the right amidst these woody hillocks Hannibal placed his horse[2] in the jaws of or rather above the pass which was between the lake and the present road and most probably close to Borghetto just under the lowest of the tumuli"[3] On a summit to the left above the road is an old circular ruin which the peasants call 'the tower of Hannibal the Carthaginian Arrived at the highest point of the road the traveller has a partial view of the fatal plain which opens fully upon him as he descends the Gualandra

1 Tit Liv lib xxii cap v
2 *Ibid*, cap iv 3 *Ibid*

He soon finds himself in a vale enclosed to the left, and in front and behind him by the Gualandra hills, bending round in a segment larger than a semicircle, and running down at each end to the lake, which obliques to the right and forms the chord of this mountain arc The position cannot be guessed at from the plains of Cortona, nor appears to be so completely enclosed unless to one who is fairly within the hills It then, indeed, appears "a place made as it were on purpose for a snare," *locus insidiis natus* "Borghetto is then found to stand in a narrow marshy pass close to the hill, and to the lake, whilst there is no other outlet at the opposite turn of the mountains than through the little town of Passignano, which is pushed into the water by the foot of a high rocky acclivity" There is a woody eminence branching down from the mountains into the upper end of the plain nearer to the side of Passignano, and on this stands a white village called Torre Polybius seems to allude to this eminence as the one on which Hannibal encamped, and drew out his heavy-armed Africans and Spaniards in a conspicuous position[1] From this spot he despatched his Balearic and light-armed troops round through the Gualandra heights to the right, so as to arrive unseen and form an ambush amongst the broken acclivities which the road now passes, and to be ready to act upon the left flank and above the enemy, whilst the horse shut up the pass behind Flaminius came to the lake near Borghetto at sunset, and, without sending any spies before him, marched through the pass the next morning before the day had quite broken, so that he perceived nothing of the horse and light troops above and about him, and saw only the heavy-armed Carthaginians in front on the hill of Torre The consul began to draw out his army in the flat, and in the mean time the horse in ambush occupied the pass behind him at Borghetto Thus the Romans were completely enclosed, having the lake on the right, the main army on the hill of Torre in front, the Gualandra hills filled with the light-armed on their left flank, and being prevented from receding by the cavalry, who, the further they advanced, stopped up all the outlets in the rear A fog rising from the lake now spread itself over the army of the consul, but the high lands were in the sunshine, and

1 *Hist*, lib iii cap 83 The account in Polybius is not so easily reconcilable with present appearances as that in Livy, he talks of hills to the right and left of the pass and valley, but when Flaminius entered he had the lake at the right of both

all the different corps in ambush looked towards the hill of Torre for the order of attack Hannibal gave the signal and moved down from his post on the height At the same moment all his troops on the eminences behind and in the flank of Flaminius rushed forwards as it were with one accord into the plain The Romans who were forming their array in the mist suddenly heard the shouts of the enemy amongst them on every side and before they could fall into their ranks or draw their swords or see by whom they were attacked, felt at once that they were surrounded and lost

There are two little rivulets which run from the Gualandra into the lake The traveller crosses the first of these at about a mile after he comes into the plain and this divides the Tuscan from the Papal territories The second about a quarter of a mile further on is called the bloody rivulet and the peasants point out an open spot to the left between the Sanguinetto and the hills which they say was the principal scene of slaughter The other part of the plain is covered with thick set olive trees in corn grounds and is nowhere quite level except near the edge of the lake It is indeed most probable that the battle was fought near this end of the valley for the six thousand Romans who at the beginning of the action broke through the enemy escaped to the summit of an eminence which must have been in this quarter otherwise they would have had to traverse the whole plain and to pierce through the main army of Hannibal

The Romans fought desperately for three hours but the death of Flaminius was the signal for a general dispersion The Carthaginian horse then burst in upon the fugitives and the lake the marsh about Borghetto but chiefly the plain of the Sanguinetto and the passes of the Gualandra were strewed with dead Near some old walls on a bleak ridge to the left above the rivulet many human bones have been repeatedly found, and this has confirmed the pretensions and the name of the stream of blood

Every district of Italy has its hero In the north some painter is the usual genius of the place and the foreign Julio Romano more than divide Mantua with her native Virgil[1] To the south we hear of Roman names Near Thrasimene tradition is still faithful to the fame of an enemy and Hannibal

1 About the middle of the twelfth century the coins of Mantua bore on one side the image and figure of Virgil *Zecca d'Italia* iii pl xvii 1 6 *Voyage dans le Milanais etc* par A L Millin ii 794. Paris 1817

the Carthaginian is the only ancient name remembered on the banks of the Perugian lake Flaminius is unknown, but the postilions on that road have been taught to show the very spot where *Il Console Romano* was slain Of all who fought and fell in the battle of Thrasimene, the historian himself has, besides the generals and Maharbal, preserved indeed only a single name You overtake the Carthaginian again on the same road to Rome The antiquary, that is, the hostler of the posthouse at Spoleto, tells you that his town repulsed the victorious enemy, and shows you the gate still called *Porta di Annibale* It is hardly worth while to remark that a French travel writer, well known by the name of the President Dupaty, saw Thrasimene in the lake of Bolsena, which lay conveniently on his way from Sienna to Rome

24

And thou, dread Statue! still existent in
The austerest form of naked majesty
Stanza lxxxvii lines 1 and 2

The projected division of the Spada Pompey has already been recorded by the historian of the *Decline and Fall of the Roman Empire* Mr Gibbon found it in the memorials of Flaminius Vacca, and it may be added to his mention of it, that Pope Julius III gave the contending owners five hundred crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image In a more civilised age this statue was exposed to an actual operation for the French, who acted the Brutus of Voltaire in the Coliseum, resolved that their Cæsar should fall at the base of that Pompey, which was supposed to have been sprinkled with the blood of the original dictator The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm The republican tragedians had to plead that the arm was a restoration but their accusers do not believe that the integrity of the statue would have protected it The love of finding every coincidence, has discovered the true Cæsarian ichor in a stain near the right knee, but colder criticism has rejected not only the blood, but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters

of Rome Winckelmann [1] is loth to allow an heroic statue of a Roman citizen but the Grimani Agrippa a contemporary almost is heroic and naked Roman figures were only very rare not absolutely forbidden The face accords much better with the 'hominem integrum et castum et gravem than with any of the busts of Augustus and is too stern for him who was beautiful says Suetonius at all periods of his life The pretended likeness to Alexander the Great cannot be discerned but the traits resemble the medal of Pompey [3] The objectionable globe may not have been an ill applied flattery to him who found Asia Minor the boundary and left it the centre of the Roman empire It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered [4] Flaminius Vacca says *sotto una cantina, and this cantina is known to have been in the* Vicolo de Leutari near the Cancellaria a position corresponding exactly to that of the Janus before the basilica of Pompey's theatre to which Augustus transferred the statue after the *curia* was either burnt or taken down [5] Part of the Pompeian shade [6] the portico, existed in the beginning of the XVth century and the *atrium* was still called *Satrum* So says Blondus [7] At all events so imposing is the stern majesty of the statue and so memorable is the story that the play of the imagination leaves no room for the exercise of the judgment and the fiction if a fiction it is operates on the spectator with an effect not less powerful than truth

1 *Storia delle Arti etc* lib xi cap i pp 321 3-2, tom ii

2 Cicer *Epist ad Atticum* xi 6

3 Published by Causeus in his *Museum Romanum*

4 *Storia delle Arti etc* lib xi cap i

5 Sueton in *Vit August* cap xxxi and in *Vit C J Cæsar* cap lxxxviii Appian says it was burnt down See a note of Pitiscus to Suetonius p 224

6 Tu modo Pompeia lentus spatiare sub umbra (Ovid *Art Am* i 6,)

7 Flavii Blondi *De Roma Instaurata* Venice 1511, lib iii p -5

25.

And thou, the thunder-stricken nurse of Rome!
Stanza lxxxviii line 1

Ancient Rome, like modern Sienna, abounded most probably with images of the foster-mother of her founder, but there were two she-wolves of whom history makes particular mention. One of these, *of brass in ancient work*, was seen by Dionysius[1] at the temple of Romulus, under the Palatine, and is universally believed to be that mentioned by the Latin historian, as having been made from the money collected by a fine on usurers, and as standing under the Ruminal fig-tree[2] The other was that which Cicero[3] has celebrated both in prose and verse, and which the historian Dion also records as having suffered the same accident as is alluded to by the orator[4] The question agitated by the antiquaries is, whether the wolf now in the Conservator's Palace is that of Livy and Dionysius, or that of Cicero, or whether it is neither one nor the other The earlier writers differ as much as the moderns Lucius Faunus[5] says, that it is the one alluded to by both, which is impossible, and also by Virgil, which may be Fulvius Ursinus[6] calls it the wolf of Dionysius, and Marlianus[7] talks of it as the one

1. *Antiq Rom*, lib 1, Χάλκεα ποιήματα παλαίας ἐργασίας

2 Liv, *Hist*, lib x cap xxiii

3 "Tum statua Nattæ, tum simulacra Deorum, Romulusque et Remus cum altrice belua vi fulminis icti conciderunt"—Cic, *De Divinat*, ii 20 "Tactus est etiam ille qui hanc urbem condidit Romulus quem inauratum in Capitolio parvum atque lactentem uberibus lupinis inhiantem fuisse meministis"—*In Catilin*, iii 8

"Hic silvestris erat Romani nominis altrix
Martia, quæ parvos Mavortis semine natos
Uberibus gravidis vitali rore rigabat
Quæ tum cum pueris flammato fulminis ictu
Concidit, atque avulsa pedum vestigia liquit"
De Suo Consulatu, lib ii lines 42–46

4 Dion, *Hist*, lib xxxvii p 37, edit Rob Steph, 1548

5 Luc Fauni *De Antiq Urb Rom*, lib ii cap vii, *ap.* Sallengre, 1745, i. 217

6 Ap Nardini *Roma Vetus*, lib v cap iv, *ap* J. G Græv, *Thes Antiq Rom*, iv 1146

7 Marliani *Urb Rom Topograph*, Venice, 1588, p. 23.

mentioned by Cicero To him Rycquius *tremblingly* assents [1] Nardini is inclined to suppose it may be one of the many wolves preserved in ancient Rome but of the two rather bends to the Ciceronian statue Montfaucon [3] mentions it as a point without doubt. Of the latter writers the decisive Winckelmann [4] proclaims it as having been found at the church of Saint Theodore where or near where was the temple of Romulus, and consequently makes it the wolf of Dionysius His authority is Lucius Faunus who however only says that it *was placed* not *found* at the Ficus Ruminalis by the Comitium by which he does not seem to allude to the church of Saint Theodore Rycquius was the first to make the mistake and Winckelmann followed Rycquius

Flaminius Vacca tells quite a different story and says he had heard the wolf with the twins was found [5] near the arch of Septimius Severus The commentator on Winckelmann is of the same opinion with that learned person and is incensed at Nardini for not having remarked that Cicero in speaking of the wolf struck with lightning in the Capitol makes use of the past tense But with the Abate's leave Nardini does not positively assert the statue to be that mentioned by Cicero and if he had the assumption would not perhaps have been so exceedingly indiscreet. The Abate himself is obliged to own that there are marks very like the scathing of lightning in the hinder legs of the present wolf and to get rid of this, adds, that the wolf seen by Dionysius might have been also struck by lightning or otherwise injured.

Let us examine the subject by a reference to the words of Cicero The orator in two places seems to particularise the Romulus and the Remus especially the first which his audience remembered to *have been* in the Capitol as being struck with lightning In his verses he records that the twins and wolf both fell and that the latter left behind the marks of her feet Cicero does not say that the wolf was

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1 Just Rycquii *De Capit Roman Comm* cap xxiv p 250 edit Lugd. Bat 1696

2 Nardini, *Roma Vetus* lib v cap iv

3 Montfaucon *Diarium Italic* Paris 170_, i 174.

4. *Storia delle Arti, etc* Milan, 1779, lib iii cap iii s ii *note* * (i 144) Winckelmann has made a strange blunder in the note by saying the Ciceronian wolf was *not* in the Capitol and that Dion was wrong in saying so

5 Flam Vacca, *Memorie*, num iii *ip Roma Antica di Famiano* Nardini Roma, 1771 iv *sf* p iii

superstition had totally expired This may account for the preservation of the ancient image longer than the other early symbols of Paganism

It may be permitted however to remark that the wolf was a Roman symbol but that the worship of that symbol is an inference drawn by the zeal of Lactantius The early Christian writers are not to be trusted in the charges which they make against the Pagans Eusebius accused the Romans to their faces of worshipping Simon Magus and raising a statue to him in the island of the Tyber The Romans had probably never heard of such a person before who came however, to play a considerable though scandalous part in the church history and has left several tokens of his aerial combat with St Peter at Rome notwithstanding that an inscription found in this very island of the Tyber showed the Simon Magus of Eusebius to be a certain indigenal god called Semo Sangus or Fidius [1]

Even when the worship of the founder of Rome had been abandoned it was thought expedient to humour the habits of the good matrons of the city by sending them with their sick infants to the church of Saint Theodore as they had before carried them to the temple of Romulus The practice is continued to this day and the site of the above church seems to be thereby identified with that of the temple so that if the wolf had been really found there as Winckelmann says there would be no doubt of the present statue being that seen by Dionysius [3] But Faunus in saying that it was at the Ficus Ruminalis by the Comitium, is only talking of its ancient position as recorded by Pliny and even if he had been remarking where it was found would not have

which occupies four folio pages to Andromachus the senator and others to show that the rites should be given up

1 *Eccles Hist* (Lipsiæ 1827 p 130) lib II cap xiii p 40 Justin Martyr had told the story before but Baronius himself was obliged to detect this fable See Nardini *Roma Vet*, lib vii cap xii

2 *Accurata e succincta Descrizione etc di Roma moderna* dell Ab Ridolfino Venuti Rome 1766 II 397

3 Nardini lib v cap 3 ap J G Græv IV 1143, convicts Pomponius Lætus *Crassi erroris* in putting the Ruminal fig tree at the church of Saint Theodore but as Livy says the wolf was at the Ficus Ruminalis and Dionysius at the temple of Romulus he is obliged to own that the two were close together as well as the Luperal cave shaded as it were by the fig tree

alluded to the church of Saint Theodore, but to a very different place, near which it was then thought the Ficus Ruminalis had been, and also the Comitium, that is, the three columns by the church of Santa Maria Liberatrice, at the corner of the Palatine looking on the Forum

It is, in fact, a mere conjecture where the image was actually dug up, and perhaps, on the whole, the marks of the gilding, and of the lightning, are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion At any rate, it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city,[1] and is certainly the figure, if not the very animal to which Virgil alludes in his beautiful verses —

> " Geminos huic ubera circum
> Ludere pendentes pueros, et lambere matrem
> Impavidos, illam, tereti cervice reflexam,
> Mulcere alternos, et corpora fingere linguâ "[2]

26.

> For the Roman's mind
> Was modelled in a less terrestrial mould
> Stanza xc lines 3 and 4

It is possible to be a very great man and to be still very inferior to Julius Cæsar, the most complete character, so Lord Bacon thought, of all antiquity Nature seems incapable of such extraordinary combinations as composed his versatile capacity, which was the wonder even of the Romans themselves The first general—the only triumphant politician—inferior to none in eloquence—comparable to any in the attainments of wisdom, in an age made up of the greatest commanders, statesmen, orators, and philosophers that ever appeared in the world—an author who composed a perfect specimen of military annals in his travelling carriage—at one time in a controversy with Cato, at another

1 Donatus, lib xi cap xviii., gives a medal representing on one side the wolf in the same position as that in the Capitol, and on the reverse the wolf with the head not reverted It is of the time of Antoninus Pius

2 *Æn*, viii 631–634 (See Dr Middleton, in his letter from Rome, who inclines to the Ciceronian wolf, but without examining the subject)

writing a treatise on punning and collecting a set of good sayings—fighting and making love at the same moment and willing to abandon both his empire and his mistress for a sight of the Fountains of the Nile Such did Julius Cæsar appear to his contemporaries and to those of the subsequent ages who were the most inclined to deplore and execrate his fatal genius

But we must not be so much dazzled with his surpassing glory or with his magnanimous his amiable qualities as to forget the decision of his impartial countrymen —

HE WAS JUSTLY SLAIN [1]

-7

Egeria ! sweet creation of some heart
Which found no mortal resting place so fair
As thine ideal breast
Stanza cxv lines 1 2 and 3

The respectable authority of Flaminius Vacca would incline us to believe in the claims of the Egerian grotto He assures us that he saw an inscription in the pavement stating that the fountain was that of Egeria dedicated to the nymphs The inscription is not there at this day but Montfaucon quotes two lines [3] of Ovid [*Fast* iii 275 276] from a stone in the Villa Giustiniani which he seems to think had been brought from the same grotto

1 Jure cæsus existimetur says Suetonius i 76 after a fair estimation of his character and making use of a phrase which was a formula in Livy s time Mælium jure cæsum pronuntiavit etiam si regni crimine insons fuerit ' [lib iv cap xv] and which was continued in the legal judgments pronounced in justifiable homicides such as killing house breakers

2 *Rom Ant*, F Nardini, 1771 iv *Memorie note* 3 p xii He does not give the inscription

3 In villa Justiniana exstat ingens lapis quadrus solidus in quo sculpta hæc duo Ovidii carmina sunt —

Ægeria est quæ præbet aquas dea grata Camœnis
Illa Numæ conjunx consiliumque fuit

Qui lapis videtur eodem Egeriæ fonte aut ejus vicinia istuc comportatus "—*Diarium Italic*, Paris, 1702 p 153

This grotto and valley were formerly frequented in summer, and particularly the first Sunday in May, by the modern Romans, who attached a salubrious quality to the fountain which trickles from an orifice at the bottom of the vault, and, overflowing the little pools, creeps down the matted grass into the brook below The brook is the Ovidian Almo, whose name and qualities are lost in the modern Aquataccio The valley itself is called Valle di Caffarelli, from the dukes of that name who made over their fountain to the Pallavicini, with sixty *rubbia* of adjoining land

There can be little doubt that this long dell is the Egerian valley of Juvenal, and the pausing place of Umbritius, notwithstanding the generality of his commentators have supposed the descent of the satirist and his friend to have been into the Arician grove, where the nymph met Hippolitus, and where she was more peculiarly worshipped

The step from the Porta Capena to the Alban hill, fifteen miles distant, would be too considerable, unless we were to believe in the wild conjecture of Vossius, who makes that gate travel from its present station, where he pretends it was during the reign of the Kings, as far as the Arician grove, and then makes it recede to its old site with the shrinking city [1] The tufo, or pumice, which the poet prefers to marble, is the substance composing the bank in which the grotto is sunk

The modern topographers [2] find in the grotto the statue of the nymph and nine niches for the Muses, and a late traveller [3] has discovered that the cave is restored to that simplicity which the poet regretted had been exchanged for injudicious ornament But the headless statue is palpably rather a male than a nymph, and has none of the attributes ascribed to it at present visible The nine Muses could hardly have stood in six niches, and Juvenal certainly does not allude to any individual cave [4] Nothing can be collected from the satirist but that somewhere near the Porta Capena was a spot in which it was supposed Numa held nightly consultations with his nymph, and where there was a grove and

1 *De Magnit Vet Rom*, ap Græv, *Ant Rom*, iv 1507 [I Vossius, *De Ant Urb Rom Mag*, cap iv]

2 Eschinard, *Descrizione di Roma e dell' Agro Romano*, Roma, 1750 They believe in the grotto and nymph "Simulacro di questo Fonte, essendovi scolpite le acque a pie di esso" (p 297)

3 *Classical Tour*, vol ii chap vi p 217

4 Lib I *Sat* iii lines 11–20

a sacred fountain, and fanes once consecrated to the Muses and that from this spot there was a descent into the valley of Egeria where were several artificial caves It is clear that the statues of the Muses made no part of the decoration which the satirist thought misplaced in these caves for he
(*delubra*) to these divinities
tells us that they had been
us In fact the little temple
belong
r grove,

It is probable from the inscription and position that the cave now shown may be one of the 'artificial caverns" of which indeed, there is another a little way higher up the valley under a tuft of alder bushes but a *single* grotto of Egeria is a mere modern invention grafted upon the application of the epithet Egerian to these nymphea in general and which might send us to look for the haunts of Numa upon the banks of the Thames

Our English Juvenal was not seduced into mistranslation by his acquaintance with Pope he carefully preserves the correct plural—

"Thence slowly winding down the vale we view
The Egerian *grots* oh how unlike the true!

The valley abounds with springs and over these springs which the Muses might haunt from their neighbouring groves Egeria presided hence she was said to supply them with water and she was the nymph of the grottos through which the fountains were taught to flow

The whole of the monuments in the vicinity of the Egerian valley have received names at will which have been changed at will Venuti[3] owns he can see no traces of the temples of Jove, Saturn Juno Venus and Diana which Nardini found or hoped to find The mutatorium of Caracalla's circus, the temple of Honour and Virtue the temple of Bacchus and, above all the temple of the god Rediculus are the antiquaries despair

The circus of Caracalla depends on a medal of that emperor cited by Fulvius Ursinus of which the reverse

1 Lib iii cap iii

2 Quamvis undique e solo aquæ scaturiant Nardini lib iii cap iii *Thes Ant Rom* ap J G Græv 1697, iv 978

3 Eschinard etc *Sic cit* pp 297 -98

shows a circus, supposed, however, by some to represent the Circus Maximus It gives a very good idea of that place of exercise The soil has been but little raised, if we may judge from the small cellular structure at the end of the Spina, which was probably the chapel of the god Consus This cell is half beneath the soil, as it must have been in the circus itself, for Dionysius[1] could not be persuaded to believe that this divinity was the Roman Neptune, because his altar was underground

28

Great Nemesis!
Here, where the ancient paid thee homage long
Stanza cxxxii lines 2 and 3

We read in Suetonius, that Augustus, from a warning received in a dream,[2] counterfeited, once a year, the beggar, sitting before the gate of his palace with his hand hollowed and stretched out for charity A statue formerly in the villa Borghese, and which should be now at Paris, represents the Emperor in that posture of supplication The object of that self-degradation was the appeasement of Nemesis, the perpetual attendant on good fortune, of whose power the Roman conquerors were also reminded by certain symbols attached to their cars of triumph The symbols were the whip and the *crotalo*, which were discovered in the Nemesis of the Vatican The attitude of beggary made the above statue pass for that of Belisarius and until the criticism of Winckelmann[3] had rectified the mistake, one fiction was called in to support another It was the same fear of the sudden

1 *Antiq Rom*, Oxf, 1704, lib ii cap xxvi vol i p 97

2 Sueton, in *Vit Augusti*, cap xci Casaubon, in the note, refers to Plutarch's Lives of Camillus and Æmilius Paulus, and also to his apophthegms, for the character of this deity The hollowed hand was reckoned the last degree of degradation, and when the dead body of the præfect Rufinus was borne about in triumph by the people, the indignity was increased by putting his hand in that position

3 *Storia delle Arti, etc*, Rome, 1783, lib xii cap iii tom ii p 422 Visconti calls the statue, however, a Cybele It is given in the *Museo Pio-Clement*, tom. i par xl The Abate Fea (*Spiegazione dei Rami Storia, etc*, iii 513) calls it a Crisippo

termination of prosperity, that made Amasis king of Egypt warn his friend Polycrates of Samos that the gods loved those whose lives were chequered with good and evil fortunes Nemesis was supposed to lie in wait particularly for the prudent that is for those whose caution rendered them accessible only to [illegible] is raised on the bank [illegible] s probably the princ [illegible] of Crœsus by mistake [illegible] 1

The Roman Nemesis was *sacr d* and *aug ist* there was a temple to her in the Palatine under the name of Rhamnusia [2] so great, indeed was the propensity of the ancients to trust to the revolution of events and to believe in the divinity of Fortune, that in the same Palatine there was a temple to the Fortune of the day [3] This is the last superstition which retains its hold over the human heart and, from concentrating in one object the credulity so natural to man has always appeared strongest in those unembarrassed by other articles of belief The antiquaries have supposed this goddess to be synonymous with Fortune and with Fate [4] but it was in her vindictive quality that she was worshipped under the name of Nemesis

1 *Dict de Bayle* art Adrastea "

2 It is enumerated by the regionary Victor

3 Fortunæ hujusce diei Cicero mentions her *De Legib*, lib II

4

DEÆ NEMESI
SIVE FORTV
NÆ
PISTORIVS
RVFIANVS
V L LEGAT
LEG XIII G
GORD

(See *Questiones Romanæ etc* ap Grav *Antiq Roman* v 942 See also Muratori, *Nov Thesaur Inscrip Vet Milan, 1739* I *88, 89 where there are three Latin* and one Greek inscription to Nemesis and others to Fate)

29

He, their sire,
Butchered to make a Roman holiday
Stanza cxli lines 6 and 7

Gladiators were of two kinds, compelled and voluntary, and were supplied from several conditions,—from slaves sold for that purpose, from culprits, from barbarian captives either taken in war, and, after being led in triumph, set apart for the games, or those seized and condemned as rebels, also from free citizens, some fighting for hire (*auctorati*), others from a depraved ambition, at last even knights and senators were exhibited,—a disgrace of which the first tyrant was naturally the first inventor[1] In the end, dwarfs, and even women, fought, an enormity prohibited by Severus Of these the most to be pitied undoubtedly were the barbarian captives, and, to this species a Christian writer[2] justly applies the epithet "innocent," to distinguish them from the professional gladiators Aurelian and Claudius supplied great numbers of these unfortunate victims, the one after his triumph, and the other on the pretext of a rebellion[3] No war, says Lipsius,[4] was ever so destructive to the human race as these sports In spite of the laws of Constantine and Constans, gladiatorial shows survived the old established religion more than seventy years, but they owed their final extinction to the courage of a Christian In the year 404, on the kalends of January, they were exhibiting the shows in the Flavian amphitheatre before the usual immense concourse of people Almachius, or Telemachus, an Eastern monk, who had travelled to Rome intent on his holy purpose, rushed into the midst of the arena, and endeavoured to separate the combatants The Prætor Alypius, a person incredibly attached to these games,[5] gave instant

1 Julius Cæsar, who rose by the fall of the aristocracy, brought Furius Leptinus and A Calenus upon the arena

2 "Ad captiuos pertinere Tertulliani querelam puto *Certe quidem & innocentes gladiatores inludium veniunt, & voluptatis publicæ hostiæ fiant*" Justus, Lipsius, 1588, *Saturn Sermon*, lib ii cap iii p 84

3 Vopiscus, in *Vit Aurel*, and in *Vit Claud*, *ibid*

4 Just Lips, *ibid*, lib i cap xii p 45

5 Augustinus (*Confess*, lib vi cap viii) "Alypium suum gladiatorii spectaculi inhiatu incredibiliter abreptum," scribit ib, lib i cap xii

orders to the gladiators to slay him and Telemachus gained the crown of martyrdom and the title of saint which surely has never either before or since been awarded for a more noble exploit Honorius immediately abolished the shows, which were never afterwards revived The story is told by Theodoret[1] and Cassiodorus and seems worthy of credit notwithstanding its place in the Roman martyrology[3] Be sides the torrents of blood which flowed at the funerals in the amphitheatres the circus the forums and other public places gladiators were introduced at feasts and tore each other to pieces amidst the supper tables to the great delight and applause of the guests Yet Lipsius permits himself to suppo e the loss of courage and the evident degeneracy of mankind to be nearly connected with the abolition of these bloody spectacles

30

Here where the Roman millions blame or praise
Was Death or Life—the playthings of a crowd
Stanza cxlii lines 5 and 6

When one gladiator wounded another, he shouted He has it' 'Hoc habet or Habet' The wounded combatant dropped his weapon and advancing to the edge of the arena supplicated the spectators If he had fought well the people saved him if otherwise or as they happened to be inclined they turned down their thumbs and he was slain They were occasionally so savage that they were impatient if a combat lasted longer than ordinary without wounds or death The emperor s presence generally saved the van quished and it is recorded as an instance of Caracalla s ferocity that he sent those who supplicated him for life in a spectacle at Nicomedia to ask the people in other words handed them over to be slain A similar ceremony is observed at the Spanish bull fights The magistrate presides and after the horseman and piccadores have

1 *Hist Eccles*, ap *Ant Hist Eccl* Basle, 1535, lib v cap xxvi

2 Cassiod *Tripartita*, ap *Ant Hist Eccl*, Basle, 1535 lib x cap ii p 543

3 Baronius *De Ann et in Notis ad Martyrol Rom I Jan* (See Marangoni *Delle memorie sacre e profane dell Anfiteatro Flavio* p 25 edit 1746)

fought the bull, the matadore steps forward and bows to him for permission to kill the animal If the bull has done his duty by killing two or three horses, or a man, which last is rare, the people interfere with shouts, the ladies wave their handkerchiefs, and the animal is saved The wounds and death of the horses are accompanied with the loudest acclamations, and many gestures of delight, especially from the female portion of the audience, including those of the gentlest blood Every thing depends on habit. The author of *Childe Harold*, the writer of this note, and one or two other Englishmen, who have certainly in other days been the sight of a pitched battle, were, during the summer 1809, in the governor's box at the great amphitheatre Santa Maria, opposite to Cadiz The death of one or horses completely satisfied their curiosity A gentlem present, observing them shudder and look pale, noticed t unusual reception of so delightful a sport to some yo ladies, who stared and smiled, and continued their appla as another horse fell bleeding to the ground. One bull kill three horses, *off his own horns* He was saved by accla mations, which were redoubled when it was known he be longed to a priest

An Englishman who can be much pleased with seeing tw men beat themselves to pieces, cannot bear to look at horse galloping round an arena with his bowels trailing o the ground, and turns from the spectacle and the spectators with horror and disgust

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And afar
The Tiber winds, and the broad Ocean laves
The Latian coast, etc , etc

Stanza clxxiv lines 3 and 4

The whole declivity of the Alban hill is of unrivalled beauty, and from the convent on the highest point, which has succeeded to the temple of the Latian Jupiter, the prospect embraces all the objects alluded to in the cited stanza, the Mediterranean, the whole scene of the latter half of the *Æneid*, and the coast from beyond the mouth of the Tiber to the headland of Circæum and the Cape of Terracina

The site of Cicero's villa may be supposed either at the Grotta Ferrata, or at the Tusculum of Prince Lucien Buonaparte

The former was thought some years ago the actual site,

as may be seen from Myddleton s *L fe of Cicero* At present it has lost something of its credit, except for the Domeni chinos Nine monks of the Greek order live there and the adjoining villa is a cardinal s summer house The other villa called Rufinella, is on the summit of the hill above Frascati and many rich remains of Tusculum have been found there besides seventy two statues of different merit and preservation and seven busts

From the same eminence are seen the Sabine hills em bosomed in which lies the long valley of Rustica There oth several circumstances which tend to establish the identity and this valley with the *Ustica* of Horace and it seems supposssible that the mosaic pavement which the peasants ma icover by throwing up the earth of a vineyard may belong blo his villa Rustica is pronounced short not according to ir stress upon— *Usticæ cubantis* It is more rational to ink that we are wrong than that the inhabitants of this cluded valley have changed their tone in this word The addition of the consonant prefixed is nothing yet it is necessary to be aware that Rustica may be a modern name which the peasants may have caught from the antiquaries

The villa, or the mosaic is in a vineyard on a knoll covered with chestnut trees A stream runs down the valley and although it is not true as said in the guide books that this stream is called Licenza yet there is a village on a rock at the head of the valley, which is so denominated and which may have taken its name from the Digentia Licenza con tains seven hundred inhabitants On a peak a little way beyond is Civitella containing three hundred On the banks of the Anio a little before you turn up into Valle Rustica to the left about an hour from the *villa* is a town called Vicovaro another favourable coincidence with the *Varia* of the poet At the end of the valley towards the Anio there is a bare hill crowned with a little town called Bardela At the foot of this hill the rivulet of Licenza flows and is almost absorbed in a wide sandy bed before it reaches the Anio Nothing can be more fortunate for the lines of the poet whether in a metaphorical or direct sense —

'Me quotiens reficit gelidus Digentia rivus
Quem Mandela bibit rugosus frigore pagus

The stream is clear high up the valley, but before it reaches the hill of Bardela looks green and yellow like a sulphur rivulet

Rocca Giovane, a ruined village in the hills half an hour s walk from the vineyard where the pavement is shown does

seem to be the site of the fane of Vacuna, and an inscription found there tells that this temple of the Sabine Victory was repaired by Vespasian With these helps, and a position corresponding exactly to every thing which the poet has told us of his retreat, we may feel tolerably secure of our site

The hill which should be Lucretilis is called Campanile, and by following up the rivulet to the pretended Bandusia, you come to the roots of the higher mountain Gennaro Singularly enough, the only spot of ploughed land in the whole valley is on the knoll where this Bandusia rises

> " tu frigus amabile
> Fessis vomere tauris
> Præbes, et pecori vago "

The peasants show another spring near the mosaic pavement, which they call " Oradina," and which flows down the hills into a tank, or mill-dam, and thence trickles over into the Digentia

But we must not hope

> " To trace the Muses upwards to their spring,"

by exploring the windings of the romantic valley in search of the Bandusian fountain It seems strange that any one should have thought Bandusia a fountain of the Digentia—Horace has not let drop a word of it, and this immortal spring has in fact been discovered in possession of the holders of many good things in Italy, the monks It was attached to the church of St Gervais and Protais near Venusia, where it was most likely to be found [1] We shall not be so lucky as a late traveller in finding the " occasional pine " still pendent on the poetic villa There is not a pine in the whole valley, but there are two cypresses, which he evidently took, or mistook, for the tree in the ode [2] The truth is, that the pine is now, as it was in the days of Virgil, a garden tree, and it was not at all likely to be found in the craggy acclivities of the valley of Rustica Horace probably had one of them in the orchard close above his farm, immediately overshadowing his villa, not on the rocky heights at some distance from his abode The tourist may have easily supposed himself to have seen this pine figured in the above cypresses, for the orange and lemon trees which throw such a bloom over his description of the royal gardens at Naples,

1. See *Historical Illustrations of the Fourth Canto*, p 43
2. See *Classical Tour, etc*, chap vii p 250, vol ii

unless they have been since displaced were assuredly only acacias and other common garden shrubs [1]

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Upon the blue Symplegades
Stanza clxxvi line 1

[Lord Byron embarked from ' Calpe s rock (Gibraltar) August 19 1809 and after travelling through Greece he reached *Constantinople* in the *Salsett* frigate May 14, 1810 The two island rocks—the Cyanean Symplegades—stand one on the European the other on the Asiatic side of the Strait where the Bosphorus joins the Euxine or Black Sea Both these rocks were visited by Lord Byron in June 1810 —*Note*, Ed 1879]

1 Under our windows and bordering on the beach is the royal garden, laid out in parterres and walks shaded by rows of orange trees '—*Classical Tour etc* chap xi vol ii 365

END OF VOL II

LONDON NT D V LIA LOWES AND SONS I ITED
ST O D S R E A D CHARI G C O